

# JOURNAL OF THE ROYAL INSTITUTE OF BRITISH ARCHITECTS

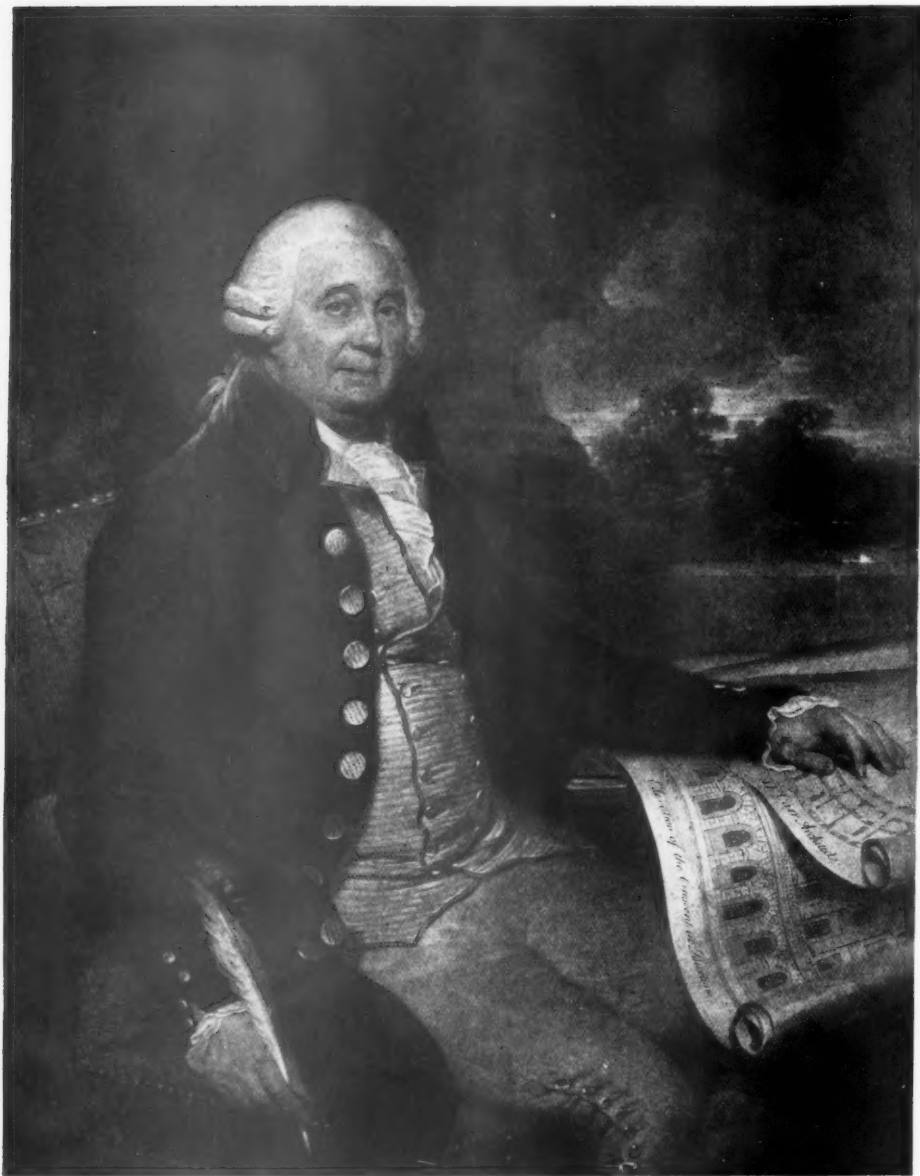
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CARR OF YORK

From a mezzotint of the portrait of Carr by Sir William Beechey, in the possession of Colonel J. R. Parker, C.B.,  
Browseholme Hall, Clitheroe

The mezzotint is a recent gift to the R.I.B.A. Library from Mr. Sydney Kitson [F.], Hon. Sec.

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## Journal

At the annual dinner of the Royal Society of Arts on 7 November His Royal Highness the Prince of Wales launched the scheme which is being jointly fostered by the Society and the Royal Academy for a great Exhibition of British Art in Industry, which is to be held at Burlington House in the spring of 1935. With such enthusiastic encouragement from the Prince who has continually exhorted British manufacturers to pay attention to design and, with the resources and the prestige of two Royal Societies, the exhibition should materially help forward "the Cause," as William Morris called his battle for this very thing that now, 75 years later, is recognised by everybody as an economic and spiritual necessity in everyday life. From Morris's day until this there has never lacked people with a vision of the time when the common things of life would regain the quality they possessed in more fortunate days, before Art and Industry set forth in opposite directions.

To day Art in Industry is much "in the air" to use the words of the President of the Royal Academy, and it is encouraging for all those who have held this "cause" as one of the greatest in modern life to find such influential support. Last year the Gorell Commission reported and urged the use of exhibitions as the best means of forcing home to manufacturers and public alike the value of good design. The B.B.C. has given its support by staging a lively series of talks on Design in Modern Life, and for many years the Design and Industries Association has been keeping the idea alive. All this found fruit in the exhibition held last spring at Dorland House, in which was visible evidence on every hand of improvement, but yet there are enough badly designed things on the market to make the situation tragic. The increasing readiness of shops and stores to stage exhibitions of goods notable rather for their good design than their immediate popularity is an important index of growing interest. There are in London two shows of this type which should be visited. At Fortnum and Mason's is

an exhibition of mass-produced furniture from Finland designed by Alvar Aalto and at Whiteley's is a larger exhibition staged by Mr. Serge Chermayeff to illustrate how the excellence of design already achieved in the manufacture of many objects of use can be extended throughout the house.

A decision of some importance has been given by the Minister of Health in supporting the prohibition of certain proposed alterations of a building in the High Street made by the Winchester Town Planning Authority, who took this action in order to preserve what is still an interesting and beautiful street by preventing unsuitable and unnecessary alterations. The prohibition was made partly because it was proposed to use letters of quite unnecessarily extravagant dimensions on the fascia of the altered building, and also because in order to fit in these letters, which were to be 4 feet in height, it was necessary to change the front of the existing building by removing the two windows of the lower storey, thus destroying entirely the symmetry of what is at present a simple and dignified building. There have been too few cases such as this in the past, and the support which has been given to the Winchester Town Planning Authority by the Minister of Health in upholding their decision should make this particular case a valuable and important precedent.

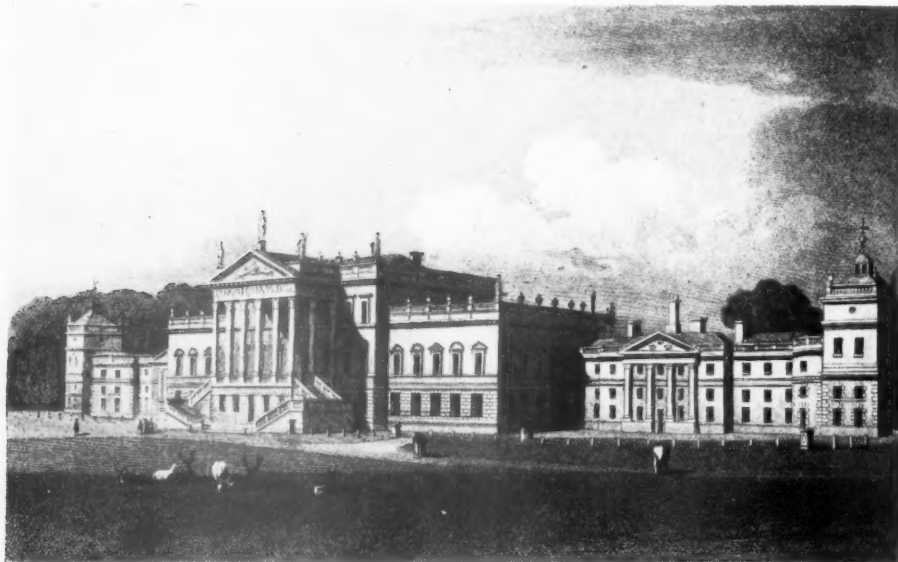
In the last number of the JOURNAL we wrote of the encouraging way in which gifts are coming to the R.I.B.A. library, and now after only a fortnight we publish another list of donations of unusual importance. The forty-three books which Mr. Maurice Webb has given to the Institute come from the library collected by Mr. Robert Atkinson, which was probably the most complete private architectural library in London. From it we have been enabled to fill several serious gaps in our collection, notably by the addition to the library of a bound copy of Bretez and Lucas's wonderful pictorial map of

Paris, one of the most superb examples of topographical art ever produced, and by the addition of a copy of the rare street index to Roque's map of London. (The Library does not yet possess a copy of the map itself except in the excellent London Topographical Society's reprint.) There are several books on perspective, a favourite recreational study of the Renaissance draughtsman and, in some ways most delightful of all, a number of English books of the first years of the nineteenth century; a time when the native genius of English classic had developed to an unaffected maturity and when almost every twopenny-halfpenny hack designer was in living touch with the muse. We see this in the book on shop fronts, which is we believe the only book of that time on the subject, and it is seen less clearly perhaps, because now we cannot help but smile, in Thomson's *Retreats*.

Thomson was one of the earliest members of this Institute and the architect of Cumberland Terrace, the old Polytechnic Theatre, and part of Charing Cross Hospital, but he was by no means the servant of the Classic style, he sincerely loved the lot, and everything; Grecian, Rustic, Rural, Uniform Gothic and even Irregular Gothic came with equal facility at his call and with each building in its appropriate style came a delightfully satisfying exposition of its virtues boldly printed alongside his gay aquatints, to persuade the client by specious argument and subtle play on flattery that he needed the

Gothic Residence for "sometimes the character rather than the dimensions of a habitation serves to indicate the rank which its owner holds in Society," or the Grecian Residence for "a number of moderate sized apartments are to some persons more eligible than a few adapted to display and entertainment," or the Ionic Villa since "where opulence exists independent of rank or title the matronly Ionic may be considered as the most legitimate style for a family residence." To each some virtue that described as Thomson describes it would persuade the hardest headed merchant to build under such able guidance on the slopes of Denmark Hill, and, the mansion built, there comes Thomson to excite desires for "improvements"—"surely to persons of landed property (the advance obsequious) . . . a chapel is necessary . . . for there is nothing perhaps more acceptable to the Deity than structures dedicated to His service and honour and as matters of domestic and political economy they have their advantages," or a bath . . . a Grecian bath in the garden, for "there are few luxuries . . . so healthful as bathing if practised with discretion." Thomson's *Retreats* might become a set book in the professional practice examinations at schools. The gentle art of persuasion has never been better practised.

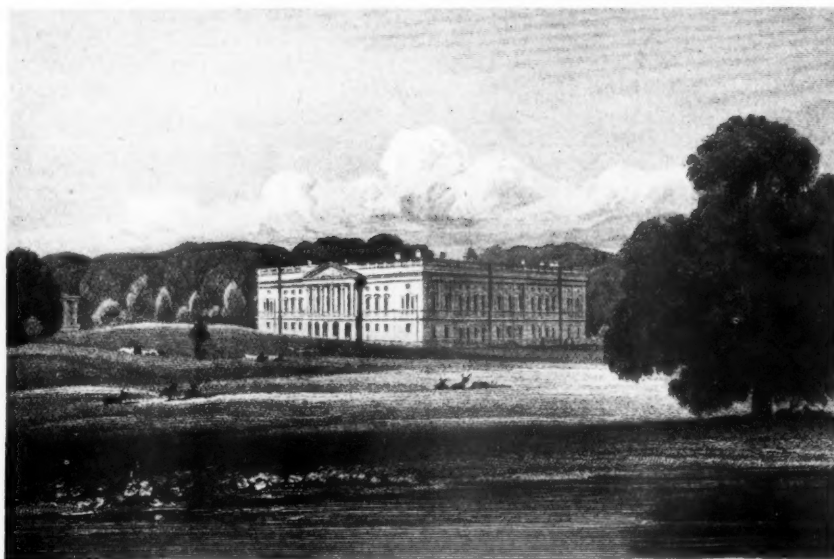
This is the delightful sentence with which a French Montreal paper concludes its account of Sir Raymond Unwin's visit to that city: "*Mon Dieu, que les grands hommes sont simples, et les petits à la pose!*"



WENTWORTH WOODHOUSE

From Neale's *Views of the Seats of Noblemen and Gentlemen* (1820)





WENTWORTH CASTLE

From Neale's *Views of the Seats of Noblemen and Gentlemen* (1820).

## THE ARCHITECTS OF WENTWORTH CASTLE AND WENTWORTH WOODHOUSE

TOGETHER WITH A BRIEF DESCRIPTION OF THEIR CLIENTS

BY ALFRED BOOTH, A.R.I.B.A.

WHEN Thomas Wentworth, Lord Raby, afterwards created Earl of Strafford of Stainborough, purchased the Stainborough estate from Henry Cutler in 1708, the manor house on the site of the present building was known as Stainborough Hall, a name that continued in use until about 1730, or some years after Lord Raby had completed his addition of an east wing, when the name was changed to Wentworth Castle. Locally the house is still known as Stainborough Hall.

Numerous authorities, both lay and professional, have agreed that Carr of York was the architect for this wing and also for other additions, including a south wing added later by Lord Raby's son William, but they are by no means agreed either as to the position or extent of the work attributed to him, as reference to the four authorities quoted below will reveal.

Wyatt Papworth, in the 1899 edition of *Gwilt's Encyclopædia*, states that Carr was the architect for the east front of the building. Cosmo Monkhouse, in the *Dictionary of National Biography* (Vol. III), 1908, gives the east front and west gallery as his work. Sidney D. Kitson, in the *JOURNAL* of the R.I.B.A. (22 January 1910), ascribes the gallery and entrance hall to him, and Avray Tipping, in *Country Life* (25 October 1924), assumes that the south front was erected from his design, but suggests that as the design is far superior to Carr's usual work, his client, Lord Strafford, must have exercised a beneficial influence over him.

Another authority, Robert Davies, whose memoir of Carr (1) was published in 1877, states that Carr was the architect for the east front of Wentworth

(1) DAVIES, R. *Yorkshire Archaeological Journal*, Vol. IV (1877), p. 205.

Castle, erected in 1770. As a contemporary of J. R. and W. Atkinson, whose grandfather succeeded to Carr's practice, Davies may have had access to drawings and documents now lost or destroyed; it is significant, however, that although the year 1770, mentioned by him, does not come within the period of erection of either the east or south fronts of Wentworth Castle, it happens to be the year in which a design by Flitcroft for the east front of Wentworth Woodhouse was published.

In view of these conflicting statements, doubts have been expressed as to whether Carr was at any time engaged by the owners of Wentworth Castle, and the suggestion has been made that Wentworth Castle has been confused with its neighbour, Wentworth Woodhouse (2), where the alterations to the wings of the east front, and the monument known as the Mausoleum, are generally acknowledged to be the work of Carr. If this be so, the similarity in names, which was even more pronounced when Wentworth Woodhouse was known as Wentworth House, the close proximity of the two houses and the coincidence of each house having been the seat of two Earls of Strafford, with similar Christian names, would easily account for the substitution of Wentworth Castle for Wentworth Woodhouse as one of Carr's works.

Fortunately the Earls of Strafford of Stainborough left behind them a voluminous collection of private and business letters, accounts and legal documents, from which and from other contemporary references, it is possible to test the truth of the theory that a mistake has been made in associating Carr of York with the building operations carried out at Wentworth Castle.

When Lord Raby, who was in Berlin at the time, heard from his agent, Mr. Bromley, that the Stainborough estate was in the market, he showed himself to be very anxious until negotiations for the purchase had been begun, and even instructed his agent to offer five or six hundred pounds over the purchase price, in the event of another buyer having completed the deal before his own offer had been received.

One reason for Lord Raby's anxiety to obtain possession of this particular estate was its proximity to the estate of his famous ancestor the great Earl of Strafford, to which under normal circumstances he would have succeeded. This ancestor, Thomas Went-

worth, first Earl of Strafford, Baron Raby, etc., was the eldest son of Sir William Wentworth, on whose death he inherited Wentworth Woodhouse, which had been the family seat for generations. His younger brother, William, also knighted by Charles, was the ancestor of the Earls of Strafford of Stainborough. Hunter (3), gives an illustration, taken from an old painting, which shows the house as it appeared at that time. A typical early Renaissance brick mansion with stone quoins and mullion windows, it is of interest because it forms the nucleus of the present house.

After the execution of the first Earl of Strafford in 1641 his estates reverted to the Crown, but were subsequently restored together with the titles to his son William, the second Earl, who died without issue in 1695, the Earldom of Strafford then becoming extinct. The Barony of Raby, another of the titles, which was limited to the brothers of the first Earl and their descendants, passed by descent to Thomas Wentworth, grandson of Sir William Wentworth, brother of the first Earl.

Much to the disgust of the new Lord Raby, the Wentworth Woodhouse estate was not bequeathed by William, the second Earl, to him as head of the male branch of the family, but to his nephew Thomas Watson, who on succeeding to the estate changed his name to Wentworth and was familiarly known as "His Honour Wentworth," a title not always used respectfully by the correspondents of Lord Raby. This alienation of the estate, with the ill feeling it naturally caused between the two families, would suggest, if no other evidence existed, that the employment of Carr by both families was extremely unlikely.

The first extension to be made to Wentworth Woodhouse, after "His Honour" entered into possession, was a new garden front to the old house. The date of erection, the name of the architect, and the person responsible for the erection are still matters for controversy. Doctor Gatty (4) is of opinion that "His Honour" was responsible for this front, basing his contention on the initials "T.W." carved in various places on the stonework; whilst Avray Tipping (5) holds the view that the work was completed, if not begun, by Thomas Watson's son, also named Thomas.

Avray Tipping arrives at this decision by clever deductive reasoning. In the central pediment there is carved a heraldic device, encircled by the Collar

(2) HAMILTON THOMPSON, Prof. A. R.I.B.A. JOURNAL, 9 January 1932, p. 185.

(3) HUNTER, Rev. J. Deanery of Doncaster, Vol. II (1831), p. 95.

(4) GATTY, Rev. A. Yorkshire Archaeological Journal, Vol. VI (1881), p. 360.

(5) AVRAY TIPPING, H. Country Life, 20 September 1924, pp. 442-3.



FIG. 1.—WESTWORTH WOODHOUSE. The west front

*Country Life*

of the Bath. From this he fixed one date, as Thomas was not made a Knight of the Bath until 1725. The other date he deduces from the absence of a coronet in the device, as Thomas was not created Baron Malton until 1728. Avray Tipping is, therefore, reasonably safe in assuming the date of completion to be somewhere between the years 1725 and 1728. The only point which appears to have been overlooked in arriving at this decision is the remote possibility of the heraldic device having been carved after the building had been completed. When Lord Raby was created a Knight of the Garter, some of his contemporaries twitted him about the lavish manner in which he displayed his coat of arms. A block of uncarved stone may similarly have tempted Baron Malton.

Until the drawings or other reliable documentary evidence are brought to light it is idle to speculate as to the name of the architect responsible for this garden front. Avray Tipping suggests that one of Vanbrugh's followers probably designed it, but the design and detail are anything but "Vanbrughian" in character. (Fig. 1.)

The new Lord Raby was of an entirely different temperament from "His Honour." Whatever failings he may have possessed, and his critics and detractors assure us they were many, lack of ambition could not be numbered amongst them. Taking his seat in the House of Lords in 1695, he was appointed Envoy to the King of Prussia in 1703, and three years later, was promoted to the position of Ambassador Extraordinary at the same Court. Even with these honours he was not satisfied, and complains to General Cadogan in a letter from Berlin, dated

16 February 1709, that he "could not obtain one distinguishing mark of her Majesty's approbation." He further explains that two of the things which he most desired were "indeed but feathers, and one a sort of right." The second of these was the restoration of the Earldom of Strafford, to which as head of the Wentworth family he claimed "a sort of right." Some time previous to the date of this letter he had sounded the Duke of Marlborough as to the possibility of the renewal of the title, but had been put off with the excuse that an earldom required a large estate to support it. Profiting by this reminder, Lord Raby removed the objection by purchasing in 1708 the Cutler estate at Stainborough in Yorkshire, for about £14,000, which together with his other properties, brought him in an income of approximately £4,000 per annum.

This latest acquisition, besides having a commodious well-built hall upon it, had also, in Lord Raby's opinion, the additional advantage of being "very nigh him who the late Lord Strafford made his heir." On the completion of the purchase, he at once made preparations to add an imposing east wing to the already extensive mansion of the Cutler family, so that it would vie in importance with its neighbour, Westworth Woodhouse. The design for this wing was illustrated in several books published during the early part of the eighteenth century (6),

(6) CAMPBELL, C. *Vitruvius Britannicus* (1717). Vol. I. Pls. 92-94.

KNYFF AND KIP. *Le Nouveau Theatre de la Grande Bretagne* (1715). Vol. III, pls. 29 and 30.

BOWLES. *British Views*. Pl. "50."

ANON. *Britannia Illustrata* (1740). Vol. II, pls. 77-80.

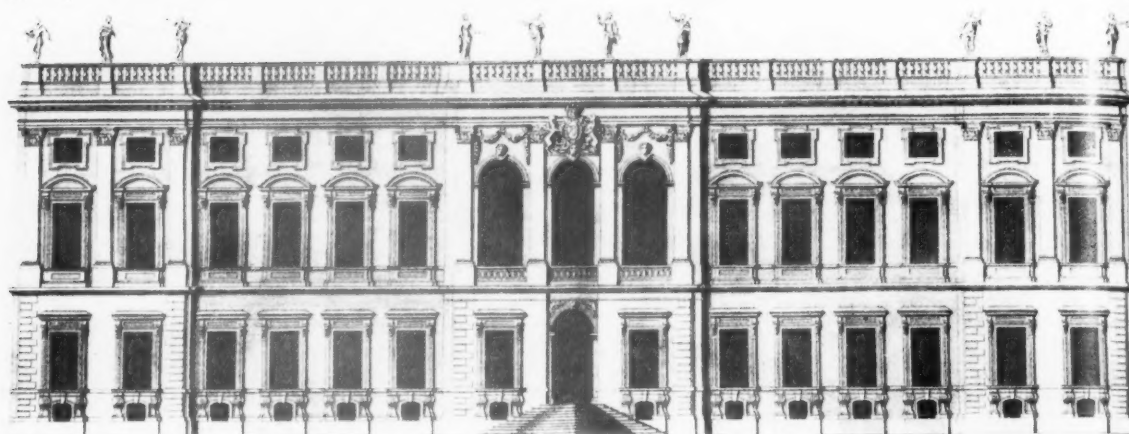


FIG. 2.—WENTWORTH CASTLE. The east front as it was designed. From *Vitruvius Britannicus*

but in no case was the name of the architect mentioned.

The illustrations comprise a front elevation drawn to scale (Fig. 2), accompanied in two instances by a bird's eye view of the house and grounds, very much idealised. In addition, plans of the ground and first floors were included in *Vitruvius Britannicus*. This book was published only two years after the date on which the author, Colen Campbell, states the building was completed. As Campbell was himself an architect it is difficult to understand why he should terminate his description of the design with the words, "The whole Architecture is after the Venetian manner, perform'd in Stone; and all is agreeable to the Politeness, Quality & Distinction of the Patron," and should then omit to mention the name of the architect.

The only suggestion as to the identity of this person comes from Horace Walpole (7) who visited Wentworth Castle in August 1756, before the south wing was built. He described the east wing to Bentley as "a pompous front screening an old house; it was built by the last Lord, on a design of the Prussian architect Bott, who is mentioned in the King's Memoires de Brandenburg, and is not ugly; the only pair of stairs

is engrossed entirely by a gallery of 180 feet on the plan of that of the Colonna Palace at Rome. . . . The hall is pretty but low; the drawing room handsome; there wants a good eating room and staircase; but I have formed a design for both; and I believe they will be executed,—that my plans should be obeyed when yours are not! I shall bring you a ground plot for a Gothic building which I have proposed that you should draw for a little wood, but in the manner of an ancient market cross."

Whether, as Walpole suggests, Lord Raby commissioned Bott to prepare a design for the east wing of his Yorkshire house whilst residing in Berlin is doubtful, but it is evident from a letter of Lord Raby's brother, Peter Wentworth (8), dated 15 March 1709, that plans were in existence before that date. "I went t'other day to make a visset to Lady Bathurst, where I mett my mother and she desire I wou'd show your Plans. She stood amased at it, and said the least such a building cou'd cost inside and out wou'd be ten thousand pounds. There was Mr. Lang, the Parson who is her Oracle said he was sure 'twould come to a great deal more. I confest my ignorance that I cou'd make no computation of the matter; and I had heard of people that thought they has been

(7) CUNNINGHAM, P. Letters of Horace Walpole (1857), Vol. III, p. 28.

(8) CARTWRIGHT, J. J. The Wentworth Papers (1883), p. 79.



pritty nice in these affairs found themselves drawn into double what they first thought of. . . . we wish you money enough to finish such another wing & long to enjoy it, tho' for some years shou'd it have no more than one, it might overlook little London for its stateliness, and make his Great Honour (His Honour Wentworth) burst with envy and His Little Honour (Lord Malton) pine and die."

It would appear from this letter, that the libel concerning architects' estimates had already reared its head in Peter Wentworth's time; but in his next letter he makes amends for his insult to the architectural profession, by pointing out the folly of building without expert supervision.

For some reason or other, Lord Raby decided in the early stages, to build the new wing without professional advice, relying on the instructions which he sent by letter from Berlin being carried out by his agent on the spot, aided by such advice as Mr. Benson, another Yorkshire landowner, could give during his infrequent visits to Stainborough.

Lord Raby loved quacks and had a rooted antipathy to "Phisick and Phisitians," as Lord Bathurst once reminded him during an illness, and it is possible that his dislike for the orthodox extended to "Survoyors." At any rate, the repeated warnings as to the dangers of building without supervision fell for a time on deaf ears, for despite the penalties set out in the following letter from his brother Peter (9), dated 22 May 1711, Lord Raby continued to ignore the advice so far as building operations at Stainborough were concerned.

"When I was at the Duke of Shrewsbury's my Lord Scarborough was there and he was talking of his building, and they did agree there was no Building without a Survoyor, even when they agreed by the great; wch agrees with the advice Mr. Benson is always desiring to send you word, you must be at the expense wch in the main will be mony saved, for a blunder in building is not to be repaired without a great expense and loss of time and labour."

Two years later, there is evidence that this blunder had been rectified. At what stage Edward Reeves was called in to advise does not appear from his letters in the *Strafford Papers*, only one of which relates to Stainborough,(10) but he must have been in possession of a set of drawings to be able to answer Lord Raby's query as to the amount of wainscot required. The wish to visit Stainborough before the

roof was begun suggests that he was not in a position to go when he desired, but had to obtain his Lordship's permission to do so.

"Twickenham,  
August 25th 1713.

My Lord,

I have considered how many yards of wainscot there will be in all ye Hall Story and in ye Gallory only at Stainborough and find there is about 4000 yards, the Hall up to ye coveing is 15 Foot high. Therefore if yor Ldsp can have bourds 15 Foot long, one length and halfe will doe for ye Gallory, which is 28 foot to ye coveing, for I believe there is no wainscot bourds to be had long Enough to reach ye Gallory. If your Ldsp pleases to buy any they may be of these sorts and quantities.

3 inches.	..	..	..	200
2 inches	..	..	..	400
1 in. & $\frac{1}{2}$ .	..	Thick.	..	500
1 inch	..		..	500
$\frac{3}{4}$ of an inch	..	..	..	500
$\frac{1}{2}$ an inch	..	..	..	200

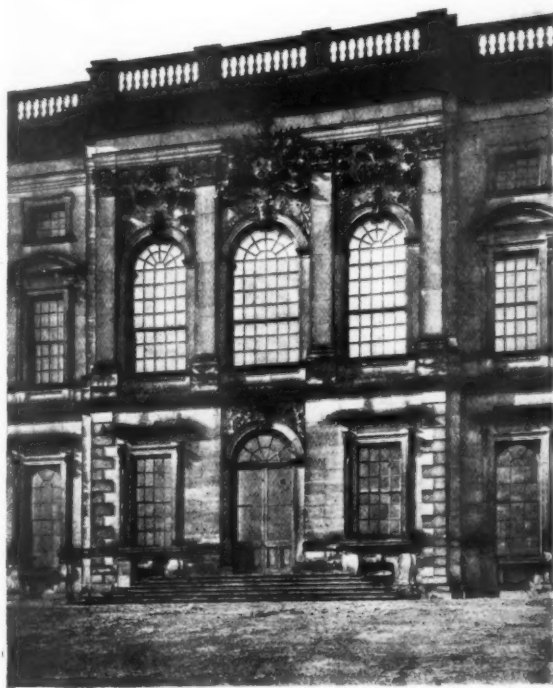


FIG. 3.—WENTWORTH CASTLE  
The centre of the east front

*Country Life*

(9) Ibid. Pp. 199 and 200.

NOTE.—Unless otherwise indicated, all quotations from the private correspondence of Lord Raby are taken from Wentworth Papers.

(10) *Strafford Papers*. (MSS. British Museum.) 22241. f. 5.



Yor Lordsp please to take good advice in ye buying of them for there is as much Difference in ye Goodness of Wainscot as in any wood whatsoever.

They have got up all the great beames in Yorkshire and will soon be ready to set ye Cornish and raise ye Roof. Therefore could wish I was there to see if the windows would do to stand in ye wall to light those rooms behind ye Gallery, if not that there might be some from above before it be leaded.

I am yor Lordsp most Dutiful  
Humble Servt,

ED. REEVES."

Lord Raby's original intention was to use brick and stone for the new wing, the decision being influenced to some extent by the quarry on the site yielding only small blocks. The stone for dressings had to be carted a distance of three miles; and the cost of carting was considerable, as will be seen from an account dated 1714.<sup>(11)</sup>

"Pd for ye Quarey man for greate stone. £150 o. o.  
Pd for ye leadeing stone from ye Quarey £262 3. 6."

In a letter to one of his relatives, Sir William Wentworth of Bretton, dated Berlin, 25 February 1710, Lord Raby writes: (12) "I am going on as hard as I can drive with my building and am at last persuaded to make it of brick and stone as Hampton Court is and wh I am assured will look better than all stone." Later he revised this decision and built the front of stone.

Whilst engaged on this work, and his detailed letters of instruction show how keenly he was interested in building, he did not neglect to use all the influence at his command to obtain the Earldom of Strafford. He was not, however, the only claimant in the field for this honour. His mother, Lady Wentworth, who collected all the gossip of the Town for the entertainment of her absent son, writing to him on 1 Feb. 1710, states, "I was told that Wentworth Watson (His Honour) was indeavoring to bye the Earldom of Strafforde, sure her Majesty will not grant it to any but you," and again on 16 January of the following year appeals to him "to gett somebody to speak to the Queen to make you Earlof Strafford; I would have it to hender Watson from it—God forgiv me." In the year 1711 Lord Raby was transferred as Ambassador Extraordinary from Berlin to the more important Court at the Hague, and the same year succeeded in his ambition by having the Earldom of Strafford conferred upon him. On the downfall of Bolingbroke, he was recalled from his Embassy, in December 1714, and after an unsuccessful attempt had been made to impeach him for his share in the Utrecht treaty, he

returned to Stainborough, where he busied himself with the completion of his principal country seat, which his friend, Lord Bathurst, wittily described as "a very fine place to talk of in town, which I have heard say is the right use of a seat in the country."

The completion of the new wing proceeded in a very leisurely manner, and was occupied before the decorative details were in position. An agreement with Daniel Hervey, of York (13), was entered into on 29 August 1720, for "4 capitals after ye Corinthian order which are to be fitted in just proportion to 4 Marble Columns which have been already shown to the sd. Daniel Hervey and likewise 4 other capitals. . . . to 4 marble pilasters . . . which are designed to be erected in the gallery of the said Earl's house of Stainborough Hall."

Lord Bathurst, who visited Stainborough Hall in October 1725, during the absence of Lord Strafford, writes (14): "I had great satisfaction in seeing that place so much improv'd since I was there last. The Gallery is a very magnificent room now the pillars are up." This gallery, to which he draws attention, occupies the full length of the east wing. It is situated on the first floor, and is 180 feet long, 24 feet wide, and 30 feet high, and is divided into three compartments by the marble columns for which Daniel Hervey supplied the capitals.

A detailed account for painting and decorating the Hall, including 24 chairs with "my Lds arms," was submitted by William Addinell on 28 September 1720 (15), which gives some idea of the date when the new wing was ready for occupation.

How Carr, of York, comes to be associated with this gallery and the so-called east wing of which it forms a part, is somewhat of a mystery, unless the explanation already offered is correct. Carr was not born when William Addinell's account for painting was paid, and was only a little over two years old when Lord Bathurst complimented Lord Strafford on the improved appearance of the completed gallery.

No further addition to the Hall itself was made by Lord Strafford, although he continued to improve the surroundings by erecting temples, columns, an imitation mediaeval castle, and other ornamental features. It was left to his son William, the second (fourth) Earl of Strafford, some twenty years after the death of his father in 1739, to provide another wing which his uncle, Peter Wentworth, so ardently desired if only to "make his Great Honour burst with envy and His Little Honour pine and die."

(11) Strafford Papers. (B.M.) 22241, f. 6.

(12) Ibid. 22229, f. 91. (13) Ibid. 22241, f. 11.

(14) CARTWRIGHT, J. J. Wentworth Papers, pp. 455 and 456.

(15) Strafford Papers. (B.M.) 22241, ff. 13 and 14.

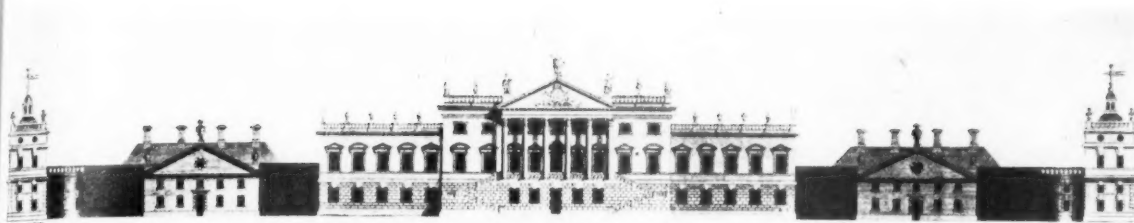


FIG. 4.—WENTWORTH WOODHOUSE  
Tunnickliff's design for the east front



FIG. 5.—WENTWORTH WOODHOUSE  
The centre and south wing of the east front

Country Life

Lord Malton (His Little Honour) in the meantime, had a building project of his own on hand at Wentworth Woodhouse. Unlike his father, he took an active interest in politics and was created Baron Malton in 1728, and Marquis of Rockingham in 1746. Some years after the garden front of Wentworth Woodhouse had been remodelled, Lord Malton came to the conclusion that the mansion, even in its altered condition, did not provide a seat worthy of his growing dignity: accordingly he commissioned Henry Flitcroft, the protégé of Lord Burlington, to prepare designs for a further extension, this time on the east or park side of the original mansion.

The new addition had a frontage of 600 feet, and, whether by accident or design, effectively dwarfed the effort of his relative at Stainborough, whose new east wing measured only some 200 feet in length. Flitcroft's design for this front is illustrated in William Kent's *Designs of Inigo Jones* (16), and is signed "H. Flitcroft, Arch." It is worthy of note that an edition of this work, containing Flitcroft's design, was published in 1770, the year often given as the date of Carr's work at Wentworth Castle. The centre portion and wing pavilions of Flitcroft's design correspond very closely with the actual building (Fig. 5), but the wings, which in the original design are shown to be two floors in height, have since been completely altered in appearance by the addition of another storey and pediments of reduced width supported on engaged columns. There is little doubt that Flitcroft's design for the centre portion and wing pavilions was inspired by Colen Campbell's "Wanstead House," three schemes for which are illustrated in *Vitruvius Britannicus*.

Sir Thomas Robinson, writing to Lord Carlisle about the new work at Wentworth Woodhouse, states that "the whole finishing will be entirely submitted to Lord Burlington." On this slender evidence, Fiske Kimball in his article on *Burlington Architectus* (17) suggests that Burlington was really the architect for this new extension, and Flitcroft the draughtsman of Burlington's ideas. Mr. Kimball admits that Kent's *Designs of Inigo Jones* was published under the patronage of Lord Burlington, but fails to offer any explanation as to why the drawing of Wentworth House (Wentworth Woodhouse) which appears in this book is inscribed, "H. Flitcroft, Arch.", and not "Burlington, Architectus, H. Flitcroft, delin."

Describing the great hall which formed part of the

extension, Mr. Kimball writes: "Although the execution of this was going on as late as 1768, the design would seem to be essentially the initial Burlington, one, since it takes its scheme from the Banqueting Hall at Whitehall."

The great hall was not completed four years later when Horace Walpole paid his second visit to Wentworth Woodhouse in August 1772. The record of this visit is to be found in his *Journal of Visits to Country Seats* (18) ". . . to see Wentworth House, Lord Rockingham's, where I had been formerly (in 1756). Many pictures of horses by Stubbs, well done. One large as life, fine, no ground done; it was to have had a figure of George 3d, till Lord Rockingham went into opposition. Great Hall noble, with pillars of Yellow Scagliuola, but not finished, nor any part of the great apartment; nor is there any taste in the House which was built by Flitcroft: Stewart has given a design of one chimney piece, but very ugly."

Walpole has eulogised Lord Burlington on more than one occasion in his writings, and Mr. Kimball quotes an example in support of his contention that contemporary writers appreciated Lord Burlington at his true worth. In these circumstances, it is only reasonable to suppose that if this "Apollo of the Arts" had been associated in any way with the actual design of Wentworth Woodhouse the fact would not have gone unrecorded in Walpole's description.

Neither Lord Malton, nor his architect, Flitcroft, lived to see the completion of their extension; but before he died, his Lordship changed the name of the mansion from Wentworth Woodhouse to Wentworth House. As Lord Strafford, after completing his east wing, had also changed the name of Stainborough Hall to Wentworth Castle, the confusion due to similarity in names must have been even more pronounced at that time than it is to-day. Wentworth Woodhouse was known as Wentworth House until 1847, in which year the owner restored the original name to the mansion.

Whilst building operations were in progress at Wentworth Woodhouse, William, second Earl of Strafford of Stainborough, who succeeded to the estate on the death of his father in 1739, decided to add another wing to Stainborough Hall, or Wentworth Castle as it was now called. (Fig. 6.)

At least four persons, Carr of York, Horace Walpole, Charles Ross, and the owner himself, have been credited with the design of this new wing; up to the present Carr having received by far the strongest

(16) KENT, W. *The Designs of Inigo Jones* (1770). Vol. II, pls. 64 and 65.

(17) FISKE KIMBALL. *R.I.B.A. JOURNAL*, 12 November 1927, p. 14.

(18) Walpole Society Publication (1927-1928), Vol. 16, p. 71.



FIG. 6.—WENTWORTH CASTLE. The south front

Country Life

support. One of the authorities who favours him has already been mentioned, and the list could be extended if the orientation of this so-called south front is corrected. Actually it faces south-east, and, as it has already been pointed out that on account of his age Carr could not have been responsible for the "east" front, it can be inferred that when the east front has been described as his work, the south-east front has really been intended.

The only evidence brought forward in support of Walpole is the playful taunt levelled at his friend and helper Richard Bentley, quoted on page 64, "that my plans should be obeyed when yours are not!", and another letter dated 27 March 1755, which he wrote to Bentley (19), "Your chimney is come, but not to honour: the cariatides are fine and free, but the rest is heavy: Lord Strafford is not at all struck with it, & thinks it old fashioned: it certainly tastes of Inigo Jones." As the south-east front was not begun before 1759, the old-fashioned chimney piece of Bentley's was probably intended for one of the rooms in the old Cutler building, where there is a chimney piece which fits Walpole's description. Walpole's idea of design was to select an illustration from some book containing views of buildings, preferably mediæval, which, if not already drawn to scale, would be reproduced in that form by his friend Bentley. This was the method adopted by him

when he designed "My Gothic building which my Lord Strafford has executed in his menagerie," and of which he was inordinately proud.

The claims made on his behalf can be easily discounted when it is remembered that at the time Lord Strafford was building his south-east front on severely Classic lines, Walpole and his Committee of Taste, all fervent admirers of mediæval architecture, were making extensive additions to Strawberry Hill in the only true style, Gothic, of the lath and plaster period.

Walpole, himself, never had any doubt upon the matter and was always ready to assign the credit to his intimate friend and correspondent, Lord Strafford, who had a reputation amongst his friends for his knowledge of architecture and the fine arts. Horace Walpole's estimate of Lord Strafford's abilities in this direction can be found in his description of the new work at Wentworth Castle, which he saw for the first time in its completed state in September 1768(20): "Wentworth Castle in Yorkshire, Lord Strafford! I had been there before, but had not seen the new front, entirely designed by the present Earl himself. Nothing ever came up to the beauty of it. The Grace, proportion, lightness and magnificence of it are exquisite. . . . Nobody has a better taste than this Lord." In his *Anecdotes of*

(19) CUNNINGHAM, P. *Letters of Horace Walpole*, Vol. II, p. 428.

(20) Walpole Society Publication, Vol. 16, p. 65.



*Painting* (21) he has a foot-note to the same effect:—"The old front (of Wentworth Castle) still extant was erected by Thomas Wentworth, late Earl of Strafford; the new one was entirely designed by the present Earl William himself."

William Bray, who reprinted Arthur Young's description of Wentworth Castle in his *Tour into Derbyshire and Yorkshire* (22) has a foot-note, which does not appear in Young's account, giving Earl William the credit for the design of the new south-east front. "This front is from a design drawn by his lordship." Another foot-note in Lord Wharncliffe's edition of the *Letters of Lady Mary Wortley Montagu* (23), whilst praising Lord Strafford's ability in architectural matters, does not definitely state that he designed the new front. "He built the south front of Wentworth Castle, in Yorkshire, and was eminently skilled in architecture and vertu."

Joseph Wilkinson in his admirable biographical sketch of *The Earls of Strafford of Stainborough* (24), suggests that the south-east front was erected from the designs of William, second Earl of Strafford, assisted by Horace Walpole. He also states that Charles Ross was engaged as architect for the work, and gives a précis of the agreement between Lord Strafford and Ross, by which the latter, for the sum of £200, undertakes to draw what plans are necessary, to supervise building operations, and to provide a part-time resident assistant. Mr. Wilkinson's book is fully annotated but, unfortunately, in this particular instance he omits to mention the source of his information, and hitherto it has not been possible to examine the actual wording of the agreement. The original document, drawn up by Ross in his own handwriting and phonetic spelling, is now given *in extenso* for the first time (25):—

May the 20th 1759.

Memorandum of An Agreement with the Reit Honle the Earle of Strafford: and Ch<sup>as</sup> Ross, the said Ross on Consideration of two hundred pounds, is to Superintend his Lordship's Building in Yorkshire as folowith, to cum once this year About September Next, and twice Next year and twice the year After; and to Stay each time A week; and also to provide A Clever man that understands drawing and the Several Branches of building, whose to be kept at the Expense of the said Ross for Six months in Each of the two last years; above menshoned and to be amedeatly chang'd if he displeases his Lordship; the said Ross is to Anser all letters and draw what planes is Relating to the Building.

(21) WALPOLE, HORACE. (Dallaway, Rev. J., Ed.) *Anecdotes of Painting in England*, Vol. III, p. 93.

(22) BRAY, W. *Tour into Derbyshire and Yorkshire*. Second Ed. (1783), p. 323.

Ch<sup>as</sup> Ross.  
Note, the saim Agreement is to continue for two years Longer, the Saim Arteckles as within or till the whole of the Building is enclosed

as Witness my hand

Ch<sup>as</sup> Ross.

Rec<sup>d</sup> March the 4th 1761 of the Reit Honle the Earle of Strafford the sum of fifty pounds in full for one quarter of the Agreement of Superintending the New front at Wentworth Castle till it is Completed.

£50 : 0 : 0 : Ch<sup>as</sup> Ross.

Rec<sup>d</sup> the Above deat Eight pounds Eleven Shillings for Nine weeks Mr. Rich's time over and above the Six months within Menshond.

Ch<sup>as</sup> Ross.

Rec<sup>d</sup> March the 5th 1762 of the Reit Honle the Earle of Strafford, fifty pounds in full for one quarter of the Agreement for Superintending the New Building at Wentworth Castle.

£50 Ch<sup>as</sup> Ross.

Rec<sup>d</sup> three pounds for Extre time of Mr. Rich.

Ch<sup>as</sup> Ross.

Rec<sup>d</sup> March the 18th 1763 of the Reit Honle the Earle of Strafford fifty pounds in full for one quarter of the Agreement for Superintending the New building at Wentworth Castle.

£50

Ch<sup>as</sup> Ross.

Rec<sup>d</sup> Feb<sup>ry</sup> 17th 1764 of the Reit Honle the Earle of St afford, fifty pounds Being the full payment and all demands of this Agreement Relating to the planes and everything Belonging to the Building at Wentworth Castle.

As witness my hand

£50

Ch<sup>as</sup> Ross.

Witness's William Hull.  
William Garlick.

Charles Ross is not mentioned in any of the standard works of reference, and a fairly extensive search in other directions has so far failed to reveal either the town in which he resided or the extent of his architectural practice. This agreement, however, is sufficient to prove that, contrary to accepted opinion, Charles Ross, and not Carr of York, prepared the plans and supervised the erection of the south-east wing of Wentworth Castle.

There still remains the difficulty of reconciling the appointment of Ross with Walpole's reiterated statement that this front was designed by Lord Strafford.

Walpole, who was a neighbour of Lord Strafford at Twickenham, is known to have visited Wentworth

(23) WHARNCLIFFE, LORD. *Letters and Works of Lady Mary Wortley Montagu* (1908), Vol. II, p. 91.

(24) WILKINSON, J. *Worthies of Barnsley* (no date, about 1883), pp. 456-7.

(25) Strafford Papers. (MSS., B.M.) 22241, ff. 137-8.





FIG. 7.—WENTWORTH WOODHOUSE. The stables

Castle on three occasions, and it was during one of these visits that he discussed with Lord Strafford the details of the proposed extension, as his letter to Bentley, quoted on page 64, indicates. He was also in frequent correspondence with his lordship. Peter Cunningham, who edited Walpole's correspondence, states that no less than 54 of his letters were addressed to the Earl of Strafford. In these circumstances, it is more than probable that Walpole knew the conditions under which Ross had been engaged, and whilst it is generally admitted that on architectural matters Walpole was not an infallible witness, yet in this instance he must have had some reason, other than a desire to flatter, in giving Lord Strafford the credit for this design.

The explanation probably lies in the fact that architectural plagiarism was regularly practised in the eighteenth century. Lord Strafford may have selected an elevation from one of the many books of architectural design available at that time, leaving to Ross the task of adapting the design to the requirements of the existing building, and preparing the necessary working drawings. If this assumption is correct, Walpole would feel justified in making his assertion in the same way as he claimed under exactly similar conditions the credit for "My Gothic building."

By hurrying the completion of his new wing, Lord Strafford stole a march on his neighbour at Wentworth Woodhouse, whose extension, designed by Flitcroft, was unfinished in August 1772, when

Horace Walpole described the house in such unflattering terms. In another letter (26) Walpole explains that this state of affairs was due to the owner, Charles, second Marquis of Rockingham, caring for nothing but horses, enclosures for them taking the place of everything.

Charles entered into possession of Wentworth Woodhouse on the death of his father in 1750. He had a distinguished political career, holding the office of Prime Minister on two occasions, and in private life was a very keen sportsman. It was his love of horses that brought Carr of York in contact with Charles and secured for him the first of a series of commissions at Wentworth Woodhouse which extended throughout his lifetime.

Although on his enrolment as a Freeman of the City of York in 1757, Carr was described as a stonemason, he had acted in the capacity of architect for several buildings previous to that date. One of the most important of these being the Grand Stand on Knavesmire at York, which was completed from his design in 1755, under the patronage of Charles, second Marquis of Rockingham. The excellent manner in which he executed this commission no doubt induced the Marquis to engage him as architect for the magnificent stable block erected at Wentworth Woodhouse (Fig. 7) to replace the old stables which obstructed the view from the house. Neither Arthur Young (27) who saw the new stables in course of erection, nor William Bray (22) who inspected them shortly after completion, but before the old stables had been demolished, mention the name of

(26) CUNNINGHAM, P. *Letters of Horace Walpole*, Vol. III, p. 29.

(27) YOUNG, A. *Tour through the North of England*. Second Ed. (1779), Vol. I, p. 259.

(28) Reproduced by Avray Tipping in *Country Life*, 27 September 1924, p. 479.

the architect. As Young was more interested in agriculture than in architecture, and Bray was but a pale reflection of his fellow tourist, the omission of Carr's name is not surprising.

William, fourth Earl Fitzwilliam, succeeded to the Wentworth Woodhouse estate on the death of his uncle, the second Marquis of Rockingham, in 1782, and shortly after this date instructed Carr of York to prepare a design for altering the wings of Flitcroft's east front. Avray Tipping gives the date of Carr's design as 1783, whilst Dr. Gatty states that the wings were altered in 1806, one year before Carr's death. These wings were not carried out to Flitcroft's original design, as they had been altered in detail, previous to execution, by an architect named Tunnickliff, who was engaged at Wentworth Woodhouse between the years 1730 and 1740. Tunnickliff was not distinguished as a designer and his constructive ability was such that some of his work at Wentworth Woodhouse collapsed almost as soon as it was built. The alterations which he made to Flitcroft's design were restricted to matters of detail. Instead of the open balustrade shown at eaves level, Tunnickliff substituted a solid parapet to the wings. He also omitted the ornamental urns on this balustrade and introduced others on the pediments, entirely out of scale with the rest of the design. These, together with alterations to the fenestration of the terminal pavilions and curved connecting links, can hardly justify him in claiming the credit for the design of this east front, and yet an engraving inscribed "R. Tunnickliff. Architectus," was published during Flitcroft's lifetime. (28) (Fig. 4)

Carr's alterations, included the rearrangement of the central feature and the addition of another storey to each of the wings.

He also introduced engaged columns to support the pediments, which were reduced in width to embrace three instead of five windows as shown on Flitcroft's and Tunnickliff's designs.

At least two of the lodges on the Wentworth Woodhouse estate have all the characteristics of Carr's work, but the next building of his of which there is any definite record, is the monument known as the Mausoleum. (Fig. 8.) It was erected in 1738 by William, fourth Earl Fitzwilliam, in memory of Charles, second Marquis of Rockingham, and is the only building at Wentworth Woodhouse mentioned in Carr's obituary notice, published in *The Gentleman's Magazine* for February 1807.

Carr of York was the most prolific architect practising in the north of England during the latter half of the eighteenth century, but unfortunately there is no complete record of his works in existence. From

time to time certain buildings, not identified as the work of any particular architect, have been ascribed to Carr without any foundation other than a supposed resemblance to his style of design. Wentworth Castle came within this category, but has now been proved to be the work of other hands.

One building, more or less, will not affect Carr's eminence as an architect. If the following obituary notice, taken from *The York Chronicle* of 26 February 1807, is any indication, his reputation rests not upon his architectural achievements, but rather on the fact that at one time he was an Alderman of York and twice Mayor of the city of his adoption.

"On Sunday morning died, at Askham Hall, in the 84th year of his age, John Carr, Esq., one of the Aldermen of this city. He served the office of Lord Mayor in the year 1770 and again in the year 1785."



FIG. 8.—WENTWORTH WOODHOUSE  
The Mausoleum

# The Organisation of an Architectural Course

BY JOSEPH ADDISON, F.R.I.B.A.

*A PAPER READ TO THE R.I.B.A. CONFERENCE OF TEACHERS AT ART SCHOOLS AND ART INSTITUTIONS, ON 4 NOVEMBER, 1933*

**I**N my position as a junior headmaster, it would be presumption on my part to attempt to outline an ideal organisation suitable for a recognised school. I have chosen, therefore, to assume the more humble duty of sharing my experience as a teacher, and to direct my remarks to those present who are engaged in the difficult task of building up a part-time day or evening architectural school.

In the first place, it must be acknowledged that the headmaster's task is not only a very strenuous one, bristling with difficulties, but often disheartening on account of unnecessary obstacles and the poor material in the form of students with which you have often to deal.

One of the first questions to be decided by a school in the early stages of its development is the precise place in the scheme of architectural education it intends to occupy. In this country there are twelve schools of architecture providing full-time day courses of five years' duration, and enjoying the full status of recognition granted by the R.I.B.A. There are also about twenty schools providing courses of three years' duration or more which are granted intermediate exemption status. This number is no doubt adequate for present needs, having consideration to the growth of architectural education during the past thirty years, and the support given to the schools by the profession as a whole. It is reasonable, however, to suppose that an extension of facilities for education will follow, now that registration, so long sought after by the profession, has through the untiring efforts of this Institute become an accomplished fact. We may be assured that the same sympathetic consideration which has been given in the past to the schools of architecture by the R.I.B.A. Board of Architectural Education will be continued in the future.

We must not overlook the economics of the problem. It requires both staff and students to maintain a school. It has been my experience while building up a provincial school that an area with a population of at least a million people is necessary to provide a steady supply of architectural students in sufficient numbers to run successfully a three-years full-time day course. A part-time day and evening school may be maintained by an area of just half this population provided it is concentrated and travelling facilities are good.

Competition between schools in close proximity to each other may lead to unhealthy rivalry and perhaps a loss of efficiency in both places.

It is therefore the first duty of each school to decide

the precise nature of the course to be established, allowing for the special conditions prevailing in the area in which the school is situated. I feel confident that the R.I.B.A., through its Board of Architectural Education, will do all in its power to aid the younger schools, which are organised on sound lines and disciplined to an acceptable standard of attainment, to realise their aspirations.

Unlike many examining bodies, the R.I.B.A. does not lay down a rigid educational syllabus to be followed by the schools. The freedom thus given us to arrange our courses as we think best is both an advantage and a source of perplexity. We appreciate the wisdom of allowing each institution to develop in the manner best suited to the traditions of the locality and the resources available; but no doubt several members have felt that a distinct lead from this Institute on the organisation of an architectural course would have strengthened their case when negotiating with their advisory or financial committees for better arrangements or equipment.

It is perhaps not generally known by headmasters in charge of part-time or evening schools that the R.I.B.A. is ever willing to advise and support these schools in their endeavour to organise on sound lines.

One service (perhaps the greatest) which the Board of Architectural Education has rendered is to stress on all occasions the essential unity of purpose of our courses. Whatever the character of the parent institution to which our school is attached may be, whatever type of course we organise, our subject is ARCHITECTURE, and our aim to equip young men, by educational means, to be useful members of the profession.

It is of vital importance that we, as teachers, subordinate in our minds the conception that architectural education is attained by the summation of design, history, building construction, theory and many other items, sustained by an arbitrary system of class timetables. We must ever appreciate the fundamental unity of our subject.

In the most practical way, the Board has resolved this question by stressing the importance of studio work based upon carefully composed programmes, by which the student is able to study architectural problems in their entirety; where structure and form, colour and texture, materials and building processes are all aspects of the one impelling idea, the architectural conception resulting from study of the programme.

What does this imply in terms of class organisation? In the first place, it calls for a self-contained course.

Most schools of architecture are attached to parent institutions from which they receive financial and administrative support. The nature of the parent institution will probably determine what bias, if any, may be introduced into the course. The technical institution naturally offers greater facilities on the technological side, science and testing laboratories, etc., whereas the art institution offers special facilities for freehand and life drawing, colour decoration and modelling. Certain schools (like my own) are self-contained, in which case many of the difficulties of organisation are removed.

Whatever arrangement prevails, it is of the utmost importance that the head of the architectural school should have direct control over the teaching of all subjects included in the curriculum. The system whereby architectural students attend a technical department for constructional study, and an art department for design, is wholly bad.

If the separation of the work is restricted to lectures only, and the detailed syllabus of each subject is controlled by the head of the architectural school, better results may be expected. A still better arrangement is to have a self-contained course, however limited, and to deal with the remainder of the subjects by means of visiting teachers from other departments of the parent institution. In this way the visiting lecturers become imbued with the spirit of the school, and will more readily appreciate the architect's approach to the subject.

Of even greater importance is the need for correlation, between lecture and studio work. In many institutions, due to deficiencies of staffing and accommodation, too high a percentage of time is devoted to purely lecture work. A desirable ratio would be 80 per cent. of the available class time to be spent on studio work, and 20 per cent. on the lecture work, but many recognised schools of architecture allow a still higher percentage of time on studio work. In the case of evening courses rather less than 80 per cent. of the time is necessary, as it is reasonable to expect the student to do a certain amount of studio work at home, but the proportion should not fall below 60 per cent. in any course.

Lectures, usually of one hour's duration, may be grouped. Studio class periods should be of three hours' duration, and uninterrupted by the lecture work. In correlating the lecture and studio work, weekly class time-tables must be superseded by a calendar syllabus covering the whole term. In order that the material given in the lectures may be readily assimilated in the studio work, the closest co-operation should exist between the lecture and studio staff.

Almost every aspect of architectural study may be applied in the studio work if a calendar syllabus is followed: most certainly the lectures on architectural construction, history of architecture, theory of structures, and building and decorative materials.

The studio work should always be taught by masters who are fully qualified architects, with both architec-

tural and teaching experience, and there should be a studio master in charge of each year of the course.

It is customary for schools to select as teachers men who have successfully completed a five-years course at one of the recognised schools. The obvious advantage of this is that the men appointed are conversant with the kind of problems set in school, and are familiar with the sort of tuition given in the studio. There is great need at the present time for suitably trained studio masters. Ability to teach is something distinct from capability in the subject taught.

It is a matter of some concern that there does not exist at the present time a course for the training of teachers of architecture. Perhaps in the near future, applicants for positions on the staff of schools of architecture will not only possess a teaching diploma, but will have had as part of their course experience in teaching.

The question whether studio masters should hold full-time teaching appointments or part-time will depend on the nature of the course.

In full-time schools, the junior years should be staffed by full-time masters, because at this stage the students require more constant guidance under one man to give them confidence in their own efforts. In the senior years, variety of opinion from several masters is more stimulating, and the student has at this stage developed a robust self-confidence. He will in all probability hear the views of all the masters, then follow his own judgment.

The teacher's task, as we all know, is more than that of a critic of work done; he must inspire his students to fresh endeavour; he must fire their imaginations with aims and ideals. He should establish a standard of attainment for his students. This is the discipline of study—the prerequisite to successful practice. The average level of the work of a year is a fairly reliable test of the ability of the year master as a teacher. If he demands, as he should, high attainment from his students, he will at least obtain work of a good average standard.

Studio exercises should be carefully graded, from simple problems in elementary design and construction, by stages of increasing complexity, and ultimately to comprehensive schemes involving almost every aspect of architectural practice.

Of recent years design subjects have assumed a more practical nature, and are in most cases related to the type of work met with in practice. Still more can be done in this way by introducing into the programmes problems of light restriction, ancient lights, scheduled street improvements, party walls and under-pinning. These need not take away from the architectural value of the programme, and would afford an opportunity for the student to apply the knowledge acquired in the lectures on these subjects.

The orderly development of designs, from research and first sketches to the final drawings, are assured by a carefully arranged time-table, thus helping the student to organise his labours, to estimate his capability to carry



out work in a given time, and ultimately fit him for office practice. The more closely the studio time-table and syllabus of work correspond to well-organised office routine the better. Adherence to the time-table is an important and necessary measure of discipline, instilling in the student's mind a sense of responsibility and confidence which he may not otherwise acquire.

The programmes of studio work for each year should be prepared by the head of the school. In this way he is able to control the policy of the school as a whole, and to cope with defects in the syllabuses or in the teaching.

A good programme is more than a schedule of a client's requirements. It should convey the educational aim underlying the problem. Wherever possible an actual site should be selected for the building, and visited by the students. Buildings of a similar character should be studied, and research work on the subject done under the supervision of the year master.

The studio work of junior years, which must necessarily be of a more fragmentary nature, may with advantage be linked with the design work of the senior students in order that the juniors may appreciate the practical application of their exercises in a comprehensive architectural problem.

In London it is possible for our students to visit the "Building Centre" to select the materials they propose to use in their designs, and obtain the necessary technical data. In the provinces each school should establish its own "Bureau of Materials." It has been my experience that manufacturers will gladly contribute samples of their products for this purpose.

Short period sketch design programmes of more limited range, and directly related to the lectures on Theory of Planning, Composition and Colour Decoration, should be given at frequent intervals.

Included in the range of studio work, there should be exercises in half-inch and full-size detailing, setting up of perspectives, calculations and specifications. This work should also conform to the time schedule laid down. The study of the orders is best accomplished by means of measured drawings of good examples of the Neo-Grec period. Personally, I do not think there is much to be gained from the exercise of drawing the orders from plates. The study of the orders is normally undertaken in the first or second year of the course, and at this stage the student has not, as a rule, a very highly developed power of perception. This is the reason why he is able to produce a finer drawing, usually, of a debased Roman order than of the more subtle Greek examples.

Whether the study is done from actual buildings or from models of the orders in school, the student should be taught to appreciate the reasons underlying every detail and refinement of proportion. I have found that where the student goes wrong in the drawing of details of the orders, it is usually because he has failed to appreciate their purpose on the building.

The drawing of simplified versions of the orders is a great mistake, for the student with his immature mind is

the last person in the world we should expect to be able to simplify something which has already attained the highest form of simplification. I refer to the Greek orders. In so doing we encourage the student to a wrong conception of simplicity, as if it meant the negation of form, and not the consummate unity of form.

The subject of measured drawings generally is one which the schools find it difficult to arrange as an integral part of the course. Students have often to travel some distance for suitable examples to study, and for this reason the measuring is usually undertaken during vacations. The final drawings are prepared in school, a period being allotted for this purpose.

I have found it of great advantage to arrange a summer camp for measuring and sketching, when the first and second year students, together with their year masters, spend from eight to ten days under canvas, and measure one complete building and make sketches of other interesting works in the vicinity.

Freehand drawing should be treated as a study of architectural form, as well as practice in the technique of draughtsmanship. Wherever possible it should be extended to include antique and life drawing. Outdoor sketching, museum study and memory drawing are of great service in the course when related to the regular studio work—that is to say, when sketches and memory drawings are made of examples of the same subject as the design which will follow them.

History lectures should be presented in a manner which will enable the student to formulate a working philosophy of architecture, and they should enable him to develop a sense of history. He should appreciate that he is studying the evolution of architectural needs and their fulfilment, and not only, or primarily, the evolution of the technique of design. The motives underlying expression change little from age to age; only the form by which expression is clothed varies. History is the best medium for awakening the student's mind to a consciousness of these underlying motives. Once he is aware of their presence in past works, and the precise nature of the forms they assumed, he should be well prepared for the task of infusing personality into his own designs.

I feel that a good deal of our uncertainty in the teaching of history is due to its title. There is no doubt that the subject is often treated unimaginatively and uncritically.

Students usually have to glean their knowledge from text-books and lantern slides, so that they rarely experience the powerful mental stimulus obtained by travel and association with the actual buildings. The ideal lecturer on history should therefore be one who can stir past civilisations to life in the student's imagination; one who can make the student *feel* the great primæval urge to self-expression which engendered the mighty monuments of ancient Egypt. By such means the student may perhaps learn to understand and appreciate the triumphant march of humanism in Hellenic times and the brilliant contradictions of the Renaissance.



Lectures on history and the theory of design should be closely allied.

Construction lectures should be planned not only to instil a knowledge of the technique of building, but to develop the student's imagination and power of invention, since without inventive skill he will have difficulty in resolving the artistic and structural needs of his designs, and in these circumstances he can hardly produce a real work of art. In this connection it is a matter of considerable importance that construction classes for architectural students be separate and distinct from those for pupils in other professions connected with building. The Board of Architectural Education have on many occasions stressed this point, and rightly so, because of the intimate connection between design and construction in architecture. Building and surveying students approach this problem from an entirely different angle from that of the architectural student, and to combine these groups for class lecture work in this subject would be unjust to all the parties concerned.

The building student, for example, could not be expected to deal with the complications of design involved if the course were formulated to meet the needs of the architectural student. Alternatively, if the course is arranged primarily for the building student, the study of the science of building and the organisation of building operations would be too advanced for the architectural student at the corresponding stage of the course.

Similarly, lectures on the theory of structures should be designed to enable the student to appreciate the behaviour of materials under conditions likely to

prevail in the buildings he may design. The student must know first the principles underlying the design of structures, and secondly, how to plan his buildings so that the structural work will be both straightforward and economic.

Architectural students are not, as a rule, mathematicians, and it is only occasionally that we have a student who is sufficiently gifted in this direction to encourage him to specialise by post-graduate study in structural design.

Finally, the remaining practical subjects, such as Heating, Ventilation, Drainage, Specifications and Quantities Surveying, Estimating and Professional Practice, may be summed up broadly as providing a field of training in practical discipline and responsibility. They prepare the student for the time when, holding a responsible post in an office, or in private practice, he must maintain the balance of justice between client and contractor, his profession and the public.

By means of these subjects he should be taught to appreciate the importance of co-operation and fair play, the ethics of professional practice, and the security which comes by honourable dealing.

There are many points in connection with the organisation of an architectural course which I have not dealt with, such as the relationship of the school to the local professional body, advisory committees and juries, the equipment of the library, visits to buildings and places of manufacture, etc., but as these will vary considerably with each school, they can be better dealt with in the discussion to follow.

## Arbitration in Building Disputes

### *SOME REASONS WHY ARBITRATION IS TO BE PREFERRED TO LITIGATION*

Many architects manage to survive their professional careers without becoming involved in any dispute which can not be solved quite amicably by the interested parties themselves; because of this comparative infrequency of disputes of sufficient seriousness to warrant resource to either Litigation or Arbitration it often happens that an architect, involved for the first time in such trouble, is unaware of the particular advantages of Arbitration, and being ignorant allows himself to become involved in expensive and lengthy litigation which could quite easily have been avoided if timely reference had been made to the R.I.B.A. for advice as to the best method of reaching a settlement.

It may be said at the outset that complaints as to delay are levelled at both Arbitration and Litigation as methods of settling disputes, but the delay is not necessarily the fault of the tribunal concerned. It is often the premeditated fault of one of the parties, who, for reasons of his own, does not desire a speedy decision. Ways and means are adopted in both Litigation and Arbitration which prolong the proceedings, and the Court, or the

Arbitrator, as the case may be, is bound to accede to applications which are within the rights of the parties.

It is not the purpose of this note to deal with such cases, but to consider disputes in which the parties are anxious for judgment in a reasonable time.

The first point that suggests itself is the selection of the Arbitrator. This depends on the subject matter of the dispute, and here the Royal Institute can, at the outset, be of the utmost assistance. In disputes arising from building work done under the R.I.B.A. Standard form of contract Arbitration is definitely accepted as the means of settlement, and it is agreed by the contracting parties that the President of the R.I.B.A. shall be the nominator of the Arbitrator. In all other building disputes in which a member is involved the Institute is equally prepared through the President to appoint an Arbitrator who shall be fully qualified to adjudge the particular technicalities involved.

Adjudication by a professional Arbitrator qualified in the subject of the dispute has many advantages over Litigation where the Tribunal cannot be expected to be so

conversant with the technicalities of building as is a qualified architectural Arbitrator, and therefore the presentation of the case will occupy more time, as detailed technical evidence must be adduced for the guidance of the Court, which, in the case of Arbitration, would be unnecessary owing to the expert knowledge of the Arbitrator. In this way greater time is occupied and costs are increased in the Law Courts. It is usually thought necessary in Litigation for an expert witness's evidence to be supported by one or more experts, thus doubling or trebling the cost of that particular evidence. One expert witness before an Arbitrator is sufficient, and the length of this witness's evidence can be reduced to a minimum when the technical knowledge of the Arbitrator is remembered, and when it is realised that a qualified Arbitrator is in no need of such instruction as a non-technical Tribunal may be. It is known of one bold Arbitrator that he declined to admit any expert evidence at all! He still lives: his Award was cheerfully accepted by the parties and the costs of that Arbitration were thereby reduced.

It will thus be seen that the expense of expert evidence can be materially reduced in Arbitration, whereas in Litigation such a reduction is not possible. The expense of a dispute before an Arbitrator can, and should, be reduced by the parties themselves settling the Points of Claim and Defence immediately the matter is referred. It is frequently unnecessary to come before the Arbitrator at a preliminary hearing in order that he may direct the parties to deliver the pleadings in a specified number of days. It is to the advantage of the parties to have the matter disposed of quickly; and although it is necessary to have the issues clearly defined, much time and money can be saved by limiting formal applications and directions, which in many cases are nothing more than formal. It should sometimes be possible for the parties to agree certain facts and documents in the case, a list of which could be prepared and delivered to the Arbitrator. Evidence to prove these facts and documents would not then be necessary, and time and money would again be saved. In Litigation, on the contrary, formal proof of facts and documents is usually required, with the consequent expense.

An aspect of Arbitration that is difficult and perhaps delicate, is the briefing of Counsel by the parties. If the dispute depends on the law as applied to certain ascertained facts, then no doubt the Arbitrator must be assisted by legal arguments on either side. If, on the other hand,

the investigation is to determine which of the two sides' evidence is to govern the decision, then it may be that the parties themselves could, without harming their case, conduct the proceedings before the Arbitrator, or be represented by their solicitors. The costs would be materially reduced, and in many cases such advocacy would be sufficient. Although it has been said that the ideal Arbitrator is he who is dumb provided he is not deaf, a qualified Arbitrator will not be afraid to ask questions if any matter has not been clearly and thoroughly investigated.

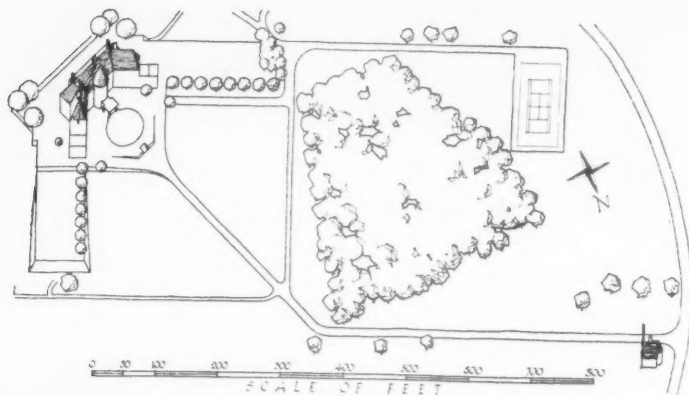
A power given to an Arbitrator is that of being able to state a case on a point of law, or state the award in the form of a special case. It may well be, however, that arbitration proceedings are premature, and that the point of law should be settled by the Court before coming to the Arbitrator, and indeed the Arbitration may become unnecessary according to the decision of the Court on the point of law. This position occurred in a building dispute, the Court holding that on the construction of the contract Arbitration was not open to the parties in the events that had happened. Unfortunately, the Arbitrator had heard the case, and published his award, which was rendered useless by the decision of the Court.

The legal advisers to parties to a dispute could save their clients' money by getting points of law settled before coming to the Arbitrator. Even an award in the form of a special case may not be worth the expense of obtaining when the Court's construction of a contract is known. In such circumstances it is not Arbitration that should be criticised.

The possibility of thus reducing the costs of an Arbitration to a minimum does, it is suggested, give an advantage over Litigation which is not perhaps fully appreciated, and to benefit from that advantage it is necessary for all parties to a dispute to act in a businesslike way, to confine the issues to strictly relevant matters, and to present only such evidence as is necessary in the particular circumstances of each case, bearing in mind the technical qualifications of the Arbitrator. The expenses thus saved, it is submitted, would be more than is required for the payment of the Arbitrator's fees.

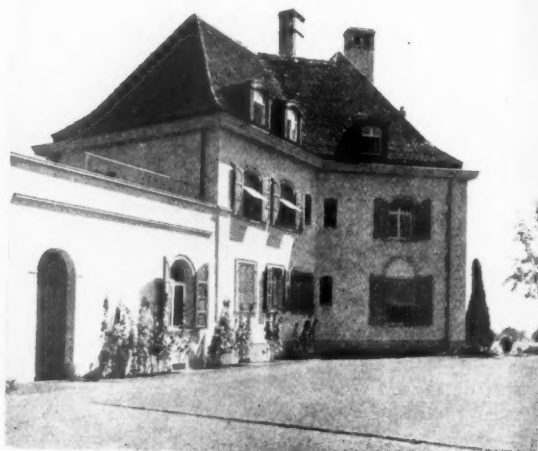
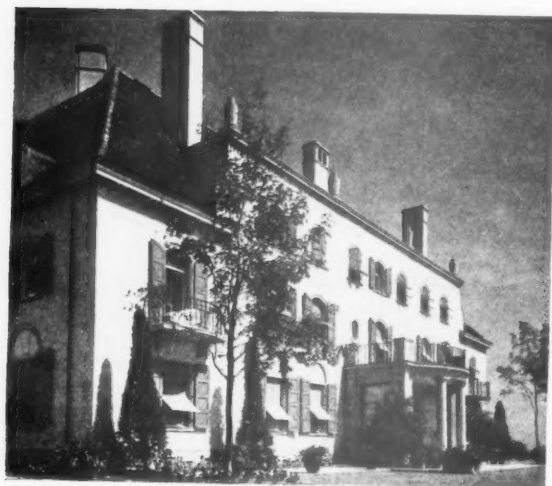
Whenever a member is in doubt as to the best course to take it is recommended that he should apply for advice to the R.I.B.A. Practice Standing Committee.

C. W.



## A HOUSE IN SWITZERLAND

*Architects : Stanley Hall and Easton &  
Robertson [FF.]*



## GENERAL

The house forms the centre of the Freudenberg estate on the borders of Lake Zug. The scheme includes the lodge with its gates, the roads and some garden layout adjoining the house.

## STRUCTURE.

The general walling material is brick covered with white stucco with some local grey limestone in plinths, architraves and pavings. The structure consists of solid walls with hollow-tile floors. Old round-ended plain tiles have been used on the roofs; the dormers are faced with copper. The windows are of wood painted white, the shutters pale green and the wrought iron balconies black. Detachable opening-in casements form, with the outer casements, double windows in the winter. Loose-pin butts permit the inner casements to be taken away in the summer. The blind boxes are built into the window heads.

## DECORATION.

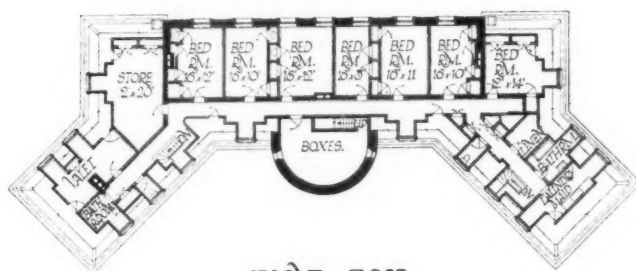
Some eighteenth-century English wood panelling, belonging to the client, has been used in the drawing and dining rooms. The main stair is of French limestone with a balustrade of black wrought iron. The library is panelled in French walnut. The floors of the ground floor corridor and of the sitting-room are of marble. In the treillage garden adjoining the house there is a fountain of blue mosaic.

## EQUIPMENT.

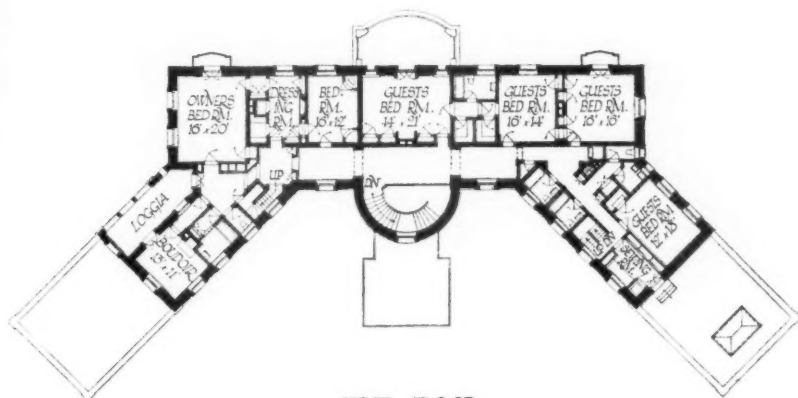
A low-pressure hot water heating plant can be fired by oil or coal. The kitchen range is centrally placed with the flue underground. Electric refrigeration is provided in the kitchen and pantry. The plumbing is generally of copper.

The cost was approximately 2s. 6d. per cubic foot, which represents a cost of building somewhat lower than in England.

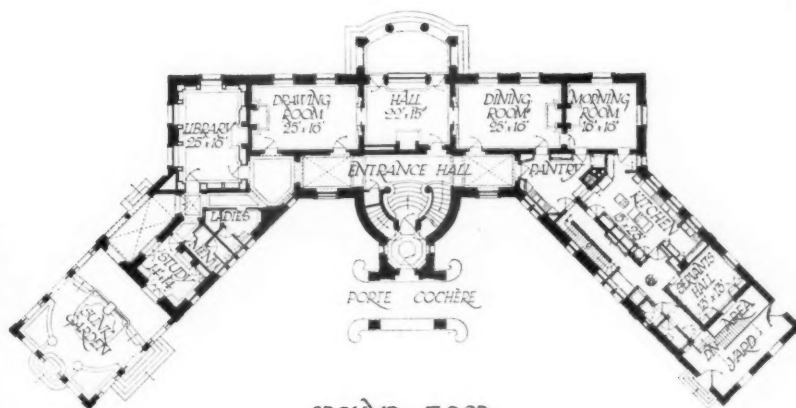
The building work was supervised by Gebrüder Pfister, architects, of Zürich.



SECOND FLOOR



FIRST FLOOR

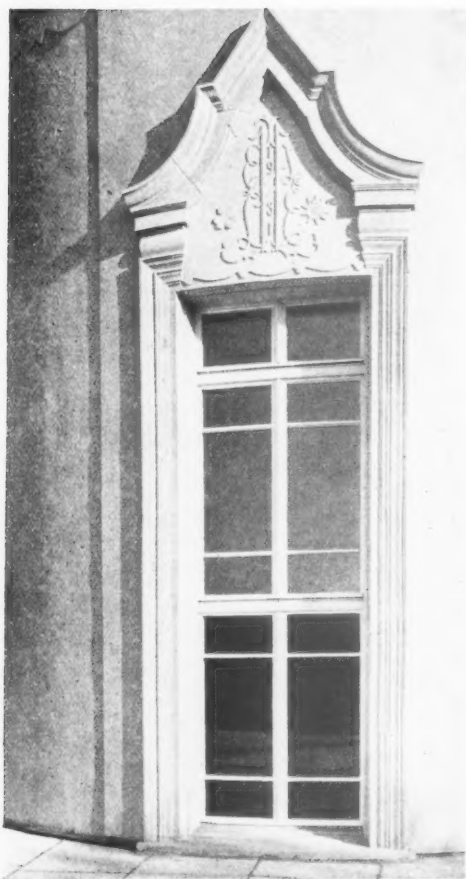


GROUND FLOOR





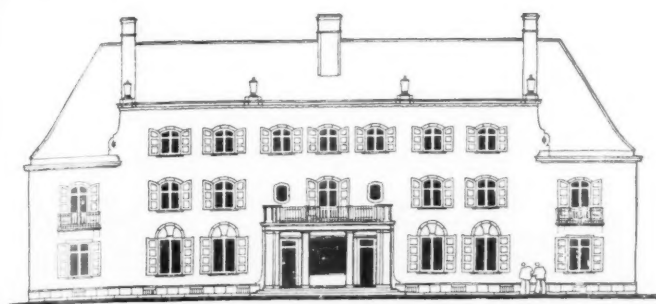
ENTRANCE ELEVATION (DEVELOPED)



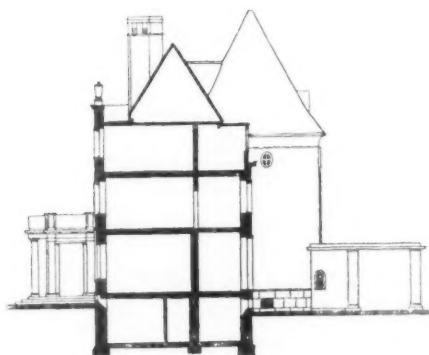
*A house in Switzerland. On the left is the window of the staircase, over the porte cochère. Below is a detail of the loggia on the south front. The masonry is in a grey-coloured local limestone, which has been used for architraves, columns and plinths. The walls are stuccoed brick. The panel over the staircase window is modelled in plaster to represent shamrock and edelweiss. All flat roofs are covered with stone slabs set in bitumen.*







ELEVATION TO LAKE

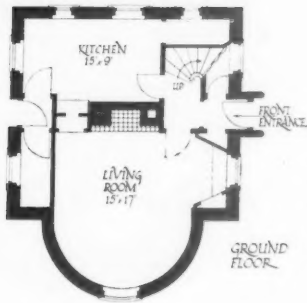


SECTION A.A.

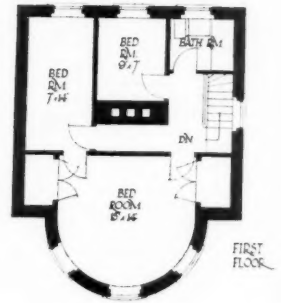


*A house in Switzerland. On the right is the main entrance and principal staircase. The material of the steps and columns is a French limestone; the wrought iron balustrade is painted black. Below is a view of the principal guests' bedroom showing typical interior furnishing and decoration. The doors follow a continental practice in having rebated edges so that the surface of the door is raised (or fielded) beyond that of the wall.*





*A house in Switzerland. The lodge and main gates. The materials are the same as used in the house, namely, white stuccoed brick walls on a stone plinth, the roof being covered with old round-ended plain tiles. The main gates are of wood, painted blue green. The lamps on the piers are of bronze.*



## Review of Construction and Materials

*This series is compiled from all sources contributing technical information of use to architects. These sources are principally the many research bodies, both official and industrial, individual experts and the R.I.B.A. Science Standing Committee. Every effort is made to ensure that the information given shall be as accurate and authoritative as possible. Questions are invited from readers on matters covered by this section; they should be addressed to the Technical Editor*

### WEATHERING OF PORTLAND STONE

The laboratory study of the weathering qualities of Portland Stone which is being undertaken by the Building Research Station has established (in general terms) that the Whitbed will withstand acid-laden atmosphere better than does Basebed. It should be realised, however, that there is no geological distinction between the two beds, that containing a large proportion of shells being classed as Whitbed. Therefore, architects who demand a stone free from shells may expect to find that the stone supplied them does not resist the atmospheric agents of decay so well as would a shelly stone.

It has been found possible to classify Portland stone in three broad categories differing in certain physical properties. These are: (1) A stone that weathers excellently and is almost perfect after exposure to London atmosphere for from 100 to 300 years. (2) An intermediate type, the durability of which has not yet been established. (3) A type which shows decay within 10 to 20 years. Unfortunately the third type is easy to carve and cannot readily be distinguished from the "intermediate" type.

Obviously the right course for the architect is to distinguish between the purposes to which stone in his building is to be put (i.e., ashlar or carving) and between the degrees of exposure to which it will be subjected. A consultation with the quarry owners will then enable the latter to select the right stone for each purpose. Rigid specification by the architect, without the collaboration of the quarry owners, is likely to lead to trouble. The Building Research Station has examined several war memorials of Portland Stone, erected during the past ten or twelve years, in which decay is already apparent, all clearly examples of stone selected for its carving qualities without due care for its resistance to weathering.

### TRAFFIC VIBRATION

When recently a heavy stone cusp fell from the vaulting of Henry VII's Chapel at Westminster, the Building Research Station were asked to investigate the effects of traffic vibration on the fabric. In view of the widely-held belief that the vibrations caused by road traffic are detrimental to building structures, it is interesting to note that the Station found that vibration in the Chapel due to passing traffic was negligible. It was found that the cusp fell because a broken joggle had at some time been mended with mortar, which had decayed.

### LEAD PIPES IN CLAY

A case of severe corrosion in lead water-supply pipes buried in virgin clay soil was examined recently by the Building Research Station. All the pipes were found to be corroded, and in some cases actually pierced. The Station discovered that the corrosion was caused by "organic, acidic substances" in the soil. Such organic matter is liable to be present in peaty soils, in some clays and in made-up ground containing coal residues. Other cases have been previously reported and examined.

The obvious preventive is to insulate the lead in some way from contact with the soil. Various methods are suggested. Packing round the lead pipes with chalk, limestone, or old well-carbonated mortar would probably be effective. The old method of laying the pipe in troughs of creosoted or tarred wood is suggested as a better method in new work, the trough being filled with tar or bitumen. Alternatively, the pipes might be spirally wrapped with a bitumen-impregnated felt; there are numerous brands on the market. When in doubt as to the natures of soils, architects would be well advised to submit samples of soil from trial-holes to the Building Research Station.

### COPPER DOWELS IN LEAD AND CEMENT

The danger of using lead and Portland cement in conjunction is well illustrated by a case of the fracturing of Clips-ham stone in a memorial examined by the Building Research Station. Copper dowels had been used to secure the stones; these were leaded into the top stones and grouted in cement and stone dust in the lower stones. The upper stones were found to have split vertically, and there was little doubt that this was due to the interaction of the lead and cement, the expansion on corrosion being sufficient to split the stone, even though the actual areas of contact were comparatively small.

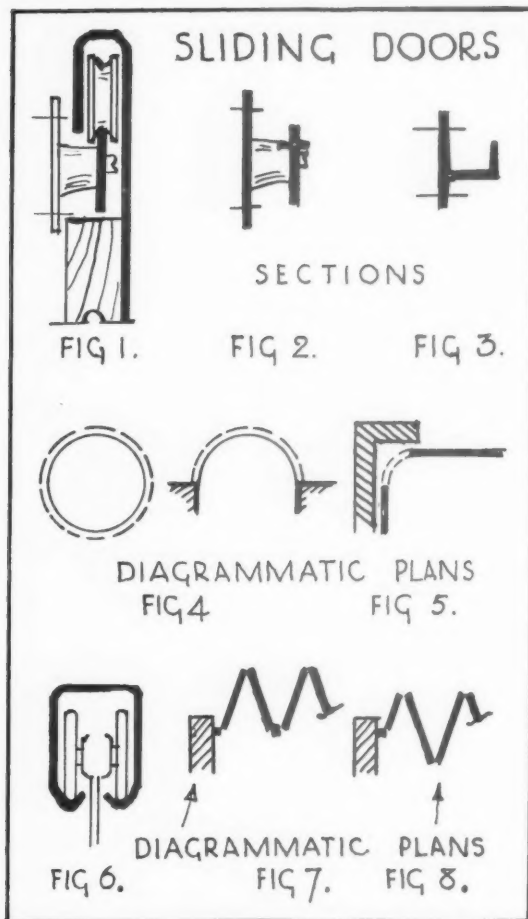
### CONDENSATION

A member practising in a country with a sub-tropical climate has asked if a proprietary wallboard will be suitable as an anti-condensation lining to the corrugated iron roof of a laundry. We submitted the enquiry to the Building Research Station, and their reply is given below:—

In the absence of rather more information as to the exact conditions in the building, and especially the temperature and humidity in the building, and the temperatures normally attained out of doors in the district concerned, it is difficult to give a definite reply.

It may be stated, however, that any lining which increases the thermal insulation of the roof as a whole, and at the same time is capable of absorbing a certain amount of condensed moisture, may be of assistance in preventing the formation of beads and runlets of moisture. Where there is a damp, steamy atmosphere, however, the conditions are likely to be very severe for the lining material, and a fibrous insulating board would be liable to deteriorate rapidly, due to the growth of moulds and similar organisms, as well as by the volume changes consequent on alternations of wetting and drying.

For work on ships, steel plates are often coated with a mixture of granulated cork and paint with the object of providing a surface where condensation of moisture will be minimised. We have also on record a case where a steel plate roof was coated with a mixture of hot tar and sawdust, and this was stated to



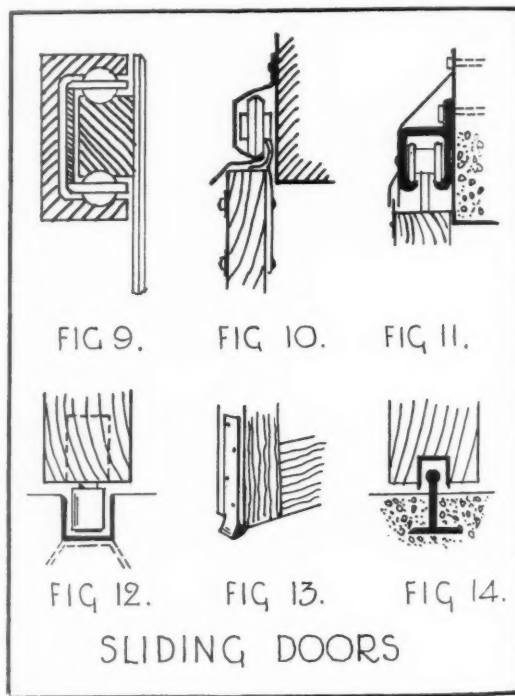
have eliminated condensation trouble. It is somewhat uncertain, however, whether a treatment of this kind would in fact be adequate to deal with conditions of extremely high humidity in a laundry, but they are simple and might be worth a trial over a limited area. The use of an insulating sheet lining is attended with considerable difficulty; unless it can be made airtight—and this is almost impossible—moisture will still be condensed on the corrugated iron behind the lining, and under such conditions early deterioration of an organic lining material is to be feared. This difficulty could perhaps be overcome if the lining could be secured direct to the metal sheeting with some sort of adhesive, but this would be very difficult. We should certainly be inclined to try out first on an experimental scale the effect of cork or sawdust applied fairly thickly to the sheeting with a binding medium such as bitumen or tar.

If this proves to be ineffective it would be desirable to ascertain whether the trouble can be prevented by improvement of ventilation in such a manner as to extract the steam more rapidly.

#### OVERHEAD SLIDING DOOR GEAR

Probably the simplest type of overhead sliding door gear is that (Fig. 1) in which the pulley is attached to the door and runs on a metal flat held at a distance of about half the thickness of the door from the face of the wall. It is best suited to light-weight doors. Greater strength may be obtained by using a "cross" section rail (Fig. 2), or for light doors a channel section (Fig. 3). When used externally the pulley and its bearing are exposed to the weather and the top edge of the track must tend to rust. It can, however, be used for curves of constant radius (Fig. 4) in such structures as open shelters with movable sun and wind shields, as well as for the usual type of garage door combining a straight run with a curve (Fig. 5), the simple flat section being easy to bend (P. C. Henderson, Ltd., Barking, Essex, and Innes, Sons and King, Ltd., Hitchin, Herts).

A second form has the roller and its bearing protected in a box-type channel (Fig. 6) as in the case of the Coburn track (O'Brien Thomas, Ltd., Upper Thames Street, E.C.4). This can be used for all the arrangements of doors for which the simpler section is available, but is naturally more difficult to bend for curved work. Standard bends are sold, and it is not normally feasible to bend on the job. In addition, it is the type of track most commonly used for top-hung sliding and folding ("concertina") doors. The hanger may be fixed either to the top of a vertical post, to which the door leaves are hung (Fig. 7), or it may be fixed in the centre of the top rail of each section (Fig. 8), the choice depending upon whether it is desired to pack the doors, when fully open, to one side of, or centrally under, the line of the track. In selecting the





runners it is well to choose a type having both vertical and lateral adjustment. While a good joiner would not find this essential when hanging a door, it is a great help should there be any settlement in the building or movement in the door.

Another type is that comprising a channel-sectioned track and a hanger bar running on a series of steel balls held in position by a cage (Fig. 9). It is probably the easiest running of all, but has certain limitations. It is not the best type for external use and can only be employed in straight runs or runs of constant radius; it cannot be used for sliding and folding installations. Types with and without vertical and lateral adjustment are made; it is commonly used for the sliding doors in railway corridor coaches. Though it is generally suitable for light doors, heavy sections to take doors up to 440 lb. are made (P. C. Henderson, Ltd., and R. Dowling and Sons, 5 New Brown Street, Manchester).

Where, as in farm buildings and warehouses, sliding doors must be placed outside the building to avoid interference with the goods stored against the wall inside, the upper edge of the door is normally exposed to the weather. The traditional method is to protect the upper edge of all doors with a strip of zinc. If this is not done, however well it is painted (and often the edge is missed), the joint between style and rail will open and allow water to get into the tenon. To overcome this a special type of track (Fig. 10) has been marketed, which gives protection to the top edge (Innes, Sons and King, Ltd.). Alternatively, a weather-resisting cover may be added to the box-type track (Fig. 11) (P. C. Henderson, Ltd.).

Most of these gears are noisy in action. In the case of the wheeled type this can be materially reduced by the use of fibre wheels (P. C. Henderson, Ltd. and R. Dowling). Some improvement can also be made in most cases by placing felt or leather washers between the fittings and the door or wall.

A bottom channel or some kind of guide is always required to keep the door from swinging out of the vertical. In the case of the single sliding leaf, it is possible to sink the channel in the bottom rail of the door, engaging with two iron pegs set in the floor, out of the way, at the sides of the door opening. The usual arrangement consists of a channel in the floor with roller pegs fixed to the door (Fig. 12). Its chief objection is that it collects dirt, though a scraper for fitting on the style of the door (Fig. 13) can be obtained (P. C. Henderson, Ltd.). There is, of course, no risk of foot passengers tripping over

a guide of this type. Where this question of tripping is not important, probably a better method is to fix a channel on the door and bed a tee or flat in the floor (Fig. 14). The tee does not need to stand up more than  $\frac{1}{2}$  inch or  $\frac{3}{8}$  inch. It is, however, liable to damage by heavy iron-tired vehicles, and should the wooden door wind it may tend to jam.

For internal doors shallow channels may be used, but the usual Vee section hardly gives sufficient lateral control for top-hung doors.

The above notes on sliding doors have been compiled in collaboration with the Building Centre. We intend returning to the subject again in the near future.

### PIPE PUSHING

Some years ago there was published in *Blackwoods* a short story, by J. Weston Martyr, called "The Pipe Pushers." That very well told story recounted the adventures of some tunnelling engineers who tried to push, by means of a screw-jack, a pipe through the solid ground to the enemy's trench. The intention, of course, was to annoy the enemy by means of high explosive in the end of the pipe (Figs. 15 and 16).

It appears that it is really possible to push a pipe through several varieties of earth and the Building Centre inform us that the idea has been applied to the laying of service pipes.

By far the greatest part of the cost of laying underground pipes for water supplies and electric cables lies in the cost of opening up and refilling the trenches, and this is particularly serious where the surface is paved or covered with other objects expensive to remove or necessitating tunnelling. This cost can now be materially reduced by the use of pipe pushers, the manufacturers claiming a saving of 80 per cent. in labour. In this case holes are opened at intervals on the pipe line and the pipe pushed through the earth from one hole to the next by means of a compound lever system working on a quick-grip ratchet. In the case of long lines of water pipes laid across fields at minimum depths it is possible that the extra number of joints that will be necessary (obviously only comparatively short lengths can be used or the holes excavated must be rather long) may lose much of the saving, but in taking pipes under railway embankments, or in laying service pipes from the main under the road, there must be considerable saving.

It is claimed that pipes up to 2 in. diameter can be pushed dead straight for distances up to 30 ft., in any soil which can be dug with a spade. It is stated that minor obstructions are pushed out of the way and one case is quoted where 1½ in. pipe was pushed clean through a brick sewer. This is, of course, quite reasonable when the perfect support throughout the length of the pipe is considered. Lead service pipes can also be laid in this way by first pushing a slightly larger steel pipe through and then withdrawing the tube with the lead on the other end. The cost of the whole apparatus is only in the neighbourhood of £12 10s., so that it is well worth experimenting with. (Skylux, Ltd., 22 Great St. Andrew Street, Shaftesbury Avenue, W.C.2.)

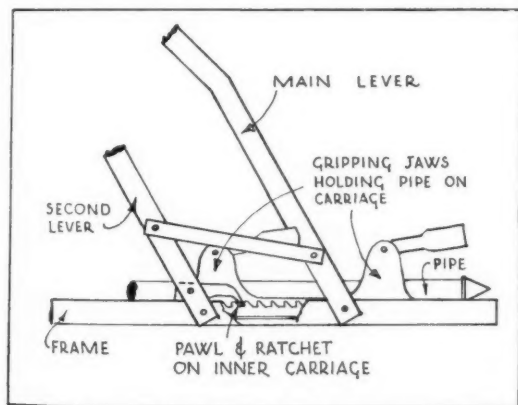


Fig. 15.—Detail of the apparatus for pushing pipes through soil.

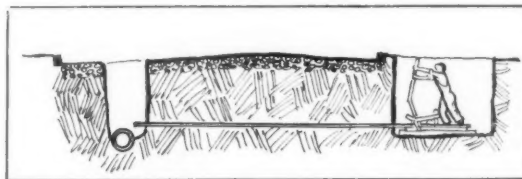
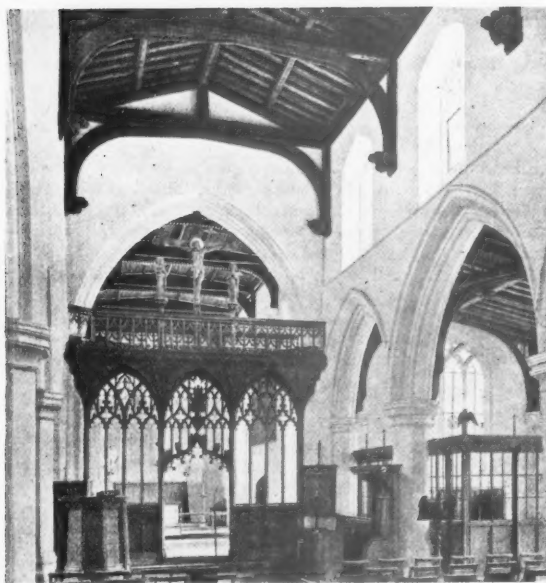


Fig. 16.—Diagrammatic section showing method of pushing pipes.



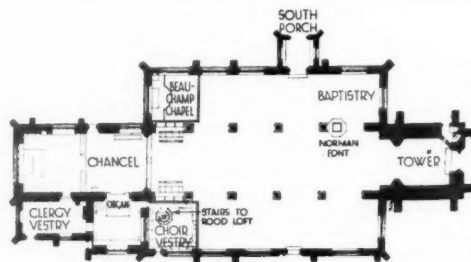
## THE REBUILDING OF EATON SOCON CHURCH

*Two years ago the Church of St. Mary the Virgin, Eaton Socon, Bedfordshire, was destroyed by fire. It has been rebuilt by Messrs. Richardson and Gill [FF.] under the supervision of Professor A. E. Richardson.*

The disaster occurred at a time when funds were needed for immediate repairs to other churches in the Diocese of St. Albans. Of the two alternatives of providing a new church or rebuilding the burnt-out structure, the latter was chosen. The result has been that 70 per cent. of the original stonework was saved, though much of it was tottering and dangerous. It is more important that the form of one of the most interesting churches in England has been preserved.

Eaton Socon is a place of great antiquity. It is known to have had a stone church in the twelfth century. Fragments of Norman work from this church, with many other things that had become hidden during the intervening centuries, were revealed by the fire. It was just possible to reconstruct a portion of the west door and to determine the window treatment of the original building. This evidence goes to prove that the first church consisted of a nave and chancel, probably roofed with reed thatch, the west gable being finished with a stone belfry. About 1320-30 the church was rebuilt on a larger scale but again thatched with reeds. A fragment of this thatching was discovered in 1930, built into the wall at the junction of the chancel arch. In this rebuilding the chancel was retained and a new nave, 70 feet long, with aisles and a new belfry at the west end, was added to it. Further alteration took place about 1740; a new chancel was built, the nave walls were raised for clerestory lighting, and the finely proportioned west tower was added. The church was now consistently Perpendicular in character. At this time the rood screen and the benches with finely carved poppy heads were provided. Restoration was carried out in 1868.

The fire, which began at a defective boiler flue, completely gutted the structure, including the tower; even the bells, some of which dated from the seventeenth



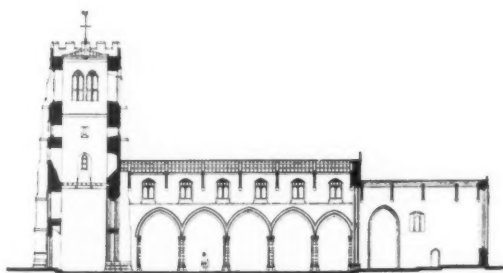
century, were destroyed. The damage was extensive; even stonework was calcined, window tracery in many cases being burnt through.

In the work of rebuilding as much of the existing structure as possible and all usable material were conserved. The north arcade of the nave had to be entirely rebuilt, but the south arcade, which was unsafe, was skilfully shored, underpinned and made good. The old church had been built of Weldon stone, and new stone from the same quarries was used in the repairs. Some of the interior mouldings had been damaged by the fire. Except where new arches or tracery were provided, these were not replaced. The whole of the interior, masonry as well as plastered walls, has been colour-washed.

All the woodwork is new. The main roof timbers are of Suffolk oak worked with the adze on the site. Special precautions were taken against the depredations of the death-watch beetle. As far as possible the timbers are open and freely ventilated; where they were built into walls the ends were tarred. The main timbers were covered with oak boarding, which shows on the inside. Battens were laid on this and deal boarding above, forming an air-space between the two sets of boarding. The outer surface is of copper sheeting.

The new interior fittings include a rood screen, approached by an open spiral wooden stair in the vestry, parclose screens, choir benches and pulpit. The sculpture and stone reredos are the work of Mr. P. G. Bentham. A seventeenth-century lectern, seventeenth-century chairs, settles, sanctuary lamp and processional cross have been obtained and complete the interior. The Norman font which had been broken up by the fire was carefully reconstructed and set up against a nave pier at the west end, the position which it had occupied in the fourteenth century. A fine seventeenth-century tapestry depicting the martyrdom of St. Alban was also added to the internal fittings.

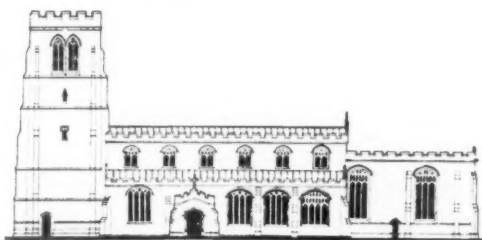
Within a year of the fire the chancel was ready for



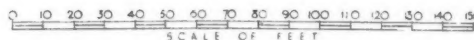
LONGITUDINAL SECTION LOOKING NORTH

divine service, and about this time the tower repairs were finished and a new peal of bells had been cast. The nave was finished last. In many ways the work followed medieval methods; almost everything, including the working of stone and timber, was done on the site.

The total cost of the work was £20,000. The general contractors were Samuel Foster, Ltd., of Bedford, and the Clerk of Works was Mr. Daniel Mann.



SOUTH ELEVATION



## Correspondence

### MODERNISM BY EVOLUTION

Romney House,  
Marsham Street, S.W.1.  
15 November 1933.

To the Editor, JOURNAL R.I.B.A.

DEAR SIR,—I should be glad if you could find room to print this part of what I said in supporting the President's Inaugural Address, as it was omitted from your condensed report.

In referring to what was, I thought, one of the best gems of Sir Giles's address, when he said "I should feel

happier about the future of architecture . . . if Modernism had come by evolution rather than by revolution," I quoted Masfield's statement that Shakespeare never invented an original plot or story, but borrowed them direct from Plutarch or contemporary plays; yet he always infused them with his genius. And he goes on to say that the difficulty of the present time is that "topic takes the place of legend and so subjects come to the artist unlit and untrimmed by the vitality of many minds." I think this pregnant saying applies not only to the drama and poetry but to architecture and the arts.—  
Yours faithfully,  
HERBERT BAKER.

## Reviews

### SCIENCE AND INDUSTRY.

#### THE REPORT OF THE D.S.I.R.\*

The Advisory Council, in their report signed by Lord Rutherford, whilst fully appreciating the critical condition of the national finances felt that their duty lay in pressing forward with research work on matters which might be of immediate practical value to industry, and in economising on matters which were perhaps more fundamental but could be postponed for a period. It is clear they regret any reduction of activity, and that they are more than ever assured that national well-being depends upon "the degree to which industry generally is prepared to apply scientific method and advances in scientific knowledge. Nevertheless it was impossible with the best will in the world to arrest the development of a machine which had acquired a seventeen-years momentum sufficiently to cause an actual reduction in the Parliamentary Vote for the Department, which was indeed increased by nearly £20,000 over that for the previous year. Failing stern economies in matters which only in the strictest sense could be considered deferrable, the increase would obviously have been much greater, and we can well trust the Advisory Council and public common sense to see that the work of the Department is not unduly curtailed. That would indeed be false economy if not calamitous.

#### TARIFFS AND TRADE

It is pointed out that whilst the Department is not concerned with the arguments for and against tariffs as a means for reviving British trade, they are fully alive to the opportunities that protected industries have of exploiting the situation by effecting changes in organisation, installation of modern plant, development of research work and the employment of educated staffs, which the experience of the last few years has shown to be necessary in some industries if they are to compete on level terms with industries abroad. They again stress that of all the means for improving efficiency the application of the results of research are often the most far reaching and fruitful.

#### WIDE FIELD FOR RESEARCH WORK

Research on production must run hand in hand with research on utilisation. New uses must be found for existing products and new products require the right and suitable outlets. Linen cloths, cottons, rubber, tin are examples of commodities for which earnest movements are on foot to find new uses. Various alloys of steel, including stainless and non-corrosive steels are rapidly

finding uses resulting in economies of running costs over existing materials.

#### FINANCING RESEARCH ASSOCIATIONS

The report stresses the duty of all who benefit in research work to contribute to the cost, but points out the difficulty of enforcement. Indeed, the great majority of Research Associations are unfavourable to a compulsory levy. They feel that if industrial firms cannot be voluntarily interested there is little to gain and something to lose by any such legislation. The Department is not at present prepared to advise general legislation to this end, but one gathers they would not object to any particular Research Association, backed by the full support of the industry concerned, attempting to place itself on a stable financial basis by a compulsory levy.

#### THE REPORT OF THE BUILDING RESEARCH STATION†

Only lack of space limits our desire to comment still further upon this adequate report of the D.S.I.R., which leaves one with a deep appreciation of the efficiency and value of its work as, though no doubt the whole of the Department's activities has repercussions on our own work, which touches industrial affairs at many points, we are perhaps more intimately concerned with the work and report of the Department's Board of Building Research so ably directed by our Hon. Associate, Dr. Stradling, and whose present chairman is our recent president, Sir Raymond Unwin.

The Report for 1932 under consideration, covers the work under the chairmanship of Sir George Humphreys, and once again indicates the wide field for Building Research and the patience with which so many problems have been successfully sorted out and solved or are approaching solutions.

There are still architects, chartered and registered (including the writer), who may diffidently fade away to another corner of the room when lay friends begin to talk about smoking chimneys and other awkward problems; but those of us who have studied the Board's monthly series of questions and answers published in this JOURNAL resort to such dignity-preserving procedures on fewer and fewer occasions. The number of enquiries and minor special investigations each year has increased from 191 in 1927 to 1,388 in 1932, and when it is realised that these have been dealt with without charge to the enquirers, many of whom are architects, we may well be satisfied that our Institute's subscription to the work of the station is repaid a thousandfold on these grounds alone. The volume of these enquiries is still growing and welcomed by the station. Indeed it is safe to say that such enquirers are very important potential workers in Building

\* Department of Scientific and Industrial Research Annual Report for the Year 1931-32. London: H.M.S.O. 3s.

† Report of the Building Research Board for the Year 1932. H.M.S.O. 2s. 6d.



Research, where both collectors of facts and logicians are equally necessary if we may define research as the product of many men's activities fermenting together. All of us have, in and about us, the *matériaux pour servir*, and even if we cannot recognise in the results the factors we supplied, the transmission will help us to appreciate them. Some day the Station will perhaps let us have some sort of synopsis of how best we architects can help them in the presentation of facts on various subjects so that they can the more easily be collated and compared, for whilst inspiration may play its useful part the extent to which facts can be reduced to laws by expert dissections is the scientific method and true measure of success in building or any other research.

The report emphasises again the need in the building industry of a greater knowledge of the applied science of building, and the necessity for a wider-spread application of the results achieved by the station so that the development of materials and technique can go on. It points out that this is an educational question, and to assist in the development they have co-operated with the Board of Architectural Education for courses to be given at the Station to architects and to teachers in architectural schools. Those of us who have as members of or with the Science Standing Committee made the quarterly visits to the station for the past few years will appreciate the advantages that are likely to accrue through these arrangements, and we earnestly hope that the financial difficulties which at present prevent longer post-graduate courses for our own younger men will be solved at the earliest possible moment.

Steady progress in the general research work of the Station is reported, and it is good for some of us who are inclined to be impetuous and want quick results to be thus reminded of the necessity for patience. Nevertheless the following and all too brief summary of some of the recent work, progress and results should more than satisfy the most impatient:

A new light-weight aggregate for concrete obtained by heating rapidly certain types of slate to a sintering temperature.

A new and probably standard work on the weathering of building stones.

Agreement on a programme of work in relation to wind pressure on buildings, and endorsement of the National Physical Laboratory Report on cast-iron girders.

Joint investigations with the R.I.B.A. on orientation of buildings; the Architectural Acoustics Committee and the Executive Committee of the National Physical Laboratory in connection with the acoustic design of the assembly hall of the League of Nations at Geneva—more effective Nero fiddling than an earlier example we hope.

The new arrangements for using in testing houses facilities available at certain commercial laboratories and the adaptation of the Fire Offices Committee's laboratory at Manchester for tests in connection with the new British Standard Specification for determining the relative value of materials and structures as fire resisters, etc. The expert help given to B.S.I. Committees in the preparation of standard specifications of all kinds relevant to the building industry. The various publications during the year and papers contributed to learned societies and journals. Merely to say that these amounted to over 40 during the year gives some indication of the many sided activities of the Station.

Follows Dr. Stradling's Report under the following headings, items of which will be dealt with in more detail in the JOURNAL from time to time.

#### *Weathering.*

Survey of building stone resources. *Atmospheric Pollution*: Physical factors influencing weathering, exposure tests and preservative experiments, investigation into action of frost, etc.

#### *Materials.*

Asphalt mastic for roofing, bituminous material for dampcourses and bonding, cements, cast concrete products, pozzolanas, sand lime bricks, partition slabs, clay building materials, building limes, calcium sulphate plasters, paint (on plaster and Portland cement), roofing slates, waterproofers, etc., etc.

#### *Structures and Strength of Materials.*

Cement and concrete: small movements, code of practice for the use of reinforced concrete, earth pressures, wind pressures, etc.

#### *The User Efficiency of Buildings.*

#### *Intelligence and minor investigations.*

Acoustics, artificial stone, asbestos cement, asphalt, bricks and building blocks, corrosion, problems of damp, dry rot, floor finishes, jointless flooring, mortars for walling, plasters, and rendering, roofs and roof coverings, wall ties, etc.

To the Director and his staff who are enumerated (not on page 121, however, as the index says), many of whom we have listened to with great personal profit, we offer our congratulations on a magnificent year's work, our regrets for any curtailment due to financial conditions and our hopes for a speedy return to the full programme.

S. POINTON TAYLOR.

## FURTHER THOUGHTS ON THE ENGLISH ALTAR.\*

This paper, a work of considerable length and copious detail, is a continuation of the paper entitled "Practical Considerations on the Gothic or English Altar and Certain Dependent Ornaments," which Mr. Comper read before the St. Paul's Ecclesiological Society in 1893. It is a contribution of exceptional interest to ecclesiology, for in it the author reviews the teachings of his first paper and, partly to confirm, partly to modify them, restates his conclusions in the light of 40 intervening years of research, travel and architectural practice. It may be hoped that its influence will be as wide as that of the former paper; for the so-called English altar, which was first described therein, has since attained such popular acceptance as the inevitably right expression of Anglican propriety, that it is well to be reminded, in Mr. Comper's words, "that between what is really English and really Roman there is no difference." For "English" altar Mr. Comper would substitute "Christian" altar and it is on this basis of universality that he examines the subject afresh.

A narrow spirit of legislation which would prescribe for the altar, if it is to be "English," two candles, parti-coloured frontals, riddels and four posts, cannot, as he shows, be justified on æsthetic or historical grounds. The only rule should be that of beauty and reasonableness—the spirit of the law, not its letter. "It is the principles of the English Church and above all her liberties that we need to guard rather than details of her mediæval ceremonial and customs." Ceremonial and customs varied in fact to a bewildering extent and those who, for example, would resolve the question of altar-lights into an alternative of two versus six, might well remember that there is at least equally good precedent for one, three, four and five. Similarly there is nothing exclusively English about posts and riddels or any proof that they are indispensable to the truly "English" altar; the strongest evidence in their favour is that "as they were certainly Continental they were almost certainly English too." The posts are emphasised here not as carriers of lights but as relics of the ciborium or canopy which was an integral part of the Christian altar and whose loss the author regards as a more serious departure from Christian tradition than the loss of the pillars which originally supported it!

The advantage of the baldachin for certain situations, as against the altar standing against a wall or reredos, is that it permits of worshippers on all four sides, thus preserving the primitive openness of the altar while not precluding the use of veils at proper times. It offers therefore the solution to one problem in connection with the altar, its position, to which in this paper Mr. Comper

devotes much attention. He shows that "the altar has become remote compared with its position in early Western churches and in the East and in our smaller parish churches with screens. The need of our large parish churches is to bring the altar into direct contact with the people and place the choir somewhere where they will not come between the people and the altar and obstruct its view." This criticism applies forcibly to those cathedrals in which, at the time of the nineteenth-century restorations, the lamentable fallacy of "the vista" caused many noble screens and organs to be swept from their rightful place between nave and quire and the whole building thrown open from end to end. This practice is justly condemned on architectural and practical grounds; the screens and organs not merely enhanced the perspective but divided the interior into manageable units. The right arrangement of such buildings is akin to that suggested here for St. Paul's; an enclosed choir with the organ on the screen, as it was first built, and a nave altar under the dome, surmounted by the baldachin for which Wren left a model.

What a modern cathedral might be is illustrated here by Mr. Comper's plan for Aberdeen Cathedral—a project that by cruel misfortune had to be abandoned on the very eve of commencement. Revolutionary as it may appear at first sight, it can claim to be in reality strictly evolutionary, not just in being based on tradition and precedent but in embodying the fruits of European experience.

This paper indeed is something more than a detailed dissertation on the altar and modern church-planning. It succeeds in being the record of an architectural pilgrim's progress—an apologia by its author for having, from at first finding unity in beauty by exclusion, found it, with the passing of years, by inclusion. Read as a commentary on his works, it reveals something perhaps of the influences that have gone to the making of a great church like St. Mary's, Wellingborough, and explains how its startling diversities all combine into a harmonious whole. Whether, as Mr. Comper himself admits, he is indebted to Ancient or Mediæval Greece, Italy, France, Spain, or England, we recognise at all times the same fastidious artistry and pursuit of one consistent ideal.

It may be worth adding that this paper contains much that is of value for those who seek practical guidance on points connected with church design, such as altar-frontals, flowers, the use of the crucifix, the pyx as against the tabernacle and aumbry, limewashing and the use of colour. For those who look primarily for historical interest, the development of the church plan and particularly that section of it giving the author's view as to the extension of the eastern limb peculiar to English churches, may be specially commended. While lastly, for those who enjoy polemics, Mr. Comper provides a spirited attack upon the Diocesan Advisory Boards, "modernist" architecture and all tendencies that can be classed under the heading "Decivilisation."

S. E. DYKES-BOWER [A.]

\* *Further Thoughts on the English Altar, or Practical Considerations on the Planning of a modern Church.* By J. N. Comper. A Paper read before the St. Paul's Ecclesiological Society. *S.P.E.S. Transactions*, Vol. x, pt. 2. (12 October.) London 1933.

## SOME BOOKS ON SMALL HOUSE DESIGN

## SCOTTISH HOUSING

HOUSING FOR THE WORKING CLASSES—SCOTLAND. ECONOMICALLY-PLANNED HOUSES OF SATISFACTORY DESIGN. *Dept. of Health for Scotland, Edinburgh: H.M.S.O. 1s.*

STATE-AIDED HOUSING SCHEMES. GENERAL SPECIFICATION. *Dept. of Health for Scotland, Edinburgh: H.M.S.O. 6d.*

In its review of Scottish housing this Manual, which follows the example set by the Ministry of Health when, chiefly through the initiative of our last President, it published the *Housing Manual on the Design, Construction and Repair of Dwellings* in 1927, does for Scottish housing what, in a more ambitious way, the present reviewer, in collaboration with Mr. F. R. Yerbury, essayed to do for English work some years earlier in *Small Houses for the Community*. It is, in fact, a review of the work done in Scotland up to the present date—but with the important proviso that no house or flat in it exceeds a given maximum area. Many excellent examples of work done under the Addison Act are therefore excluded.

There are some forty illustrations, photographs and plans of cottages, cottage flats and tenements, and the design and planning reaches, on the whole, a very high standard. The quality, as may be imagined, varies a great deal. The tenement houses in the Quadrant, Saughton, Edinburgh—designed by the City Architect—look magnificent, and those in Stirling in the traditional Scottish manner are very good indeed, and it is difficult to believe that they are not expensive. The latter are attributed to the "Burgh Surveyor," and one cannot help thinking either that Stirling is particularly fortunate in its Surveyor or that the word means something different in Scotland.

Flatted houses by Mr. John A. W. Grant at Lasswade and Lennoxton, tenement houses at Greenock by Mr. David L. Henderson and cottages by Messrs. Dick Peddie and Walker Todd at East Lothian also call for special notice.

The difference between flatted houses and two-storey tenement houses is obscure; so far as a Sassenach can make out it appears to be that while the former have independent front doors, the latter share a door. It is difficult to see that either has any great advantages over a two-storey cottage: the disadvantages are obvious. Generally speaking, the cottage and the flatted types lack the suavity of their southern counterparts; and while some of this is doubtless due to harder materials—slate, roughcast and stone rather than brick and tile—a great deal must be due to inexperience or apathy on the part of the designers.

Prices in Scotland seem to be almost exactly similar to those in England in spite of thicker walls, soundproofing of floors in the flatted and tenement types and a slightly more expensive specification. In the Foreword the Secretary of State for Scotland asks the pertinent question, "Does experience confirm the view that economy and architectural effect are irreconcilable?" This manual definitely confirms the view that they are not, and it is to be hoped that it will reach the hands of members and officials of Local Authorities for whom it is intended. No Scottish architect who has this kind of work in hand can afford to be without it.

Though the General Specification—as the Foreword states—is not exhaustive, it is very full and doubtless very clear to those conversant with the language. Some of the words may sound

humorously to English ears and their meaning can only be guessed at from the context: and some items are quite different from those pertaining to Southern practice. There appears, for instance, to be no surface concrete, but "ground below wood floors may be sprayed with pitch oil, one gallon to ten square yards"; and concrete under walls is only to be 6 inches thick with  $4\frac{1}{2}$  inches "scarcement" on each side of wall. Lime mortar is evidently mixed in considerable bulk, as it is to be composed of one ton of "lime shells" to three tons of sand. Bitumen dampcourse is sensibly specified to weigh not less than 7 lb. per super yard, and very definite directions are given as to where it is to be put. Clause 25 states: "Bedroom fireplace openings shall be built to a template the size of the mantel registers and rendered on back with a coat of lime plaster. No building in of grates will then be necessary." This is a most sensible proviso and might well be adopted in England, as it would save much labour and the making good of plaster.

This is altogether a most useful document and obviously the result of great experience: even a Scottish specification writer would hardly grudge the "saxpence" which is its modest price!

C. H. JAMES [F.].

## HOUSES IN SUFFOLK

NOTES ON DESIGNING SMALL HOUSES. *Issued by the East Suffolk Joint Regional Planning Committee in association with the Suffolk Association of Architects and the Suffolk Preservation Society. 1933. n.p.*

Three local bodies with similar aims, so far as safeguarding the rural amenities of Suffolk is concerned, have jointly produced an admirable little pamphlet containing much sound advice to those intending to build in this least spoilt of English counties. It also includes some useful warnings against bad design, unsuitable materials, and wrong methods of building generally.

An introductory paragraph explains that "... the notes have been compiled in order to help in securing good external appearance in the erection of such small buildings as are not generally carried out under the direction of architects and to avoid ... injury to the countryside, and to old towns and villages ...". It is, therefore, important that this publication should get into the hands of all speculative builders and small building-owners who have, in the past, too frequently shown lamentable lack of taste and neighbourliness, probably for want of just such kindly hints as these notes supply.

Simplicity and avoidance of meaningless ornaments and shams are rightly stressed, as also is any tendency to violent originality in circumstances where self-conscious modernism becomes a form of boulderism. "There is a place for everything and everything has its place," but stunt architecture—so beloved of Fleet Street—is decidedly not good manners in or near an ancient English village. The right and gentlemanly thing to do is to build in the traditional manner of the locality—notwithstanding that unsuitable materials are now obtainable everywhere—so that the new neighbour will ultimately take its place naturally "in the family circle," as it were. No such building need be an unwelcome intruder.

New materials, provided that they are of the right quickly-weathering kind and are intelligently handled, are preferable to old, because the use of the latter unfortunately encourages

vandalism. Actually the prevalent craze for old tiles, bricks, timber-framing, staircases, panelling, fireplaces and mantels, etc., has been most mischievous, and has caused incalculable harm in Suffolk, as elsewhere. No warning of the kind seems to have been included in this otherwise comprehensive pamphlet. The omission is worth consideration in future editions which, it is to be hoped, an increasing demand will make necessary.

In the matter of roofs it is rightly stated that in no case should the pitch for tiles be less than 45 degrees. It might well have been added that this too-easy-to-draw right angle is the jerry-builder's favourite pitch, and should *never* be used. Mr. Nathaniel Lloyd (in *Building Craftsmanship*) calls it "the most displeasing of all pitches," and quotes Sir Edwin Lutyens as describing 45 degrees as "the ugly angle," as indeed it is.

Frequently it happens that cottages and small houses have, for economy, to be built in pairs, with a resultant tendency to become tiresome. This can be lessened, where practicable, by some variation of plan to, say, an L-shaped form, but when rigid pairs are unavoidable, balance without dead symmetry is desirable. Certainly no two pairs should be identical, and it is possible, without extra cost, to obviate monotony by slight and inconspicuous variations between one and the other of the same pair. Refinements in cottage architecture are no less appropriate than they are in a Classic temple or a Gothic spire.

Perhaps the greatest virtue of this little Suffolk publication is its conciseness, but the addition of the few suggestions that I have ventured to make would not materially increase its size nor render it any the less likely to be read, and read quickly.

BASIL OLIVER [F.].

## TOWN AND COUNTRY PLANNING

### EBENEZER HOWARD

"SIR EBENEZER HOWARD AND THE TOWN PLANNING MOVEMENT." By Dugald Macfadyen, M.A., F.R.Hist.S. Manchester University Press. 10s. 6d. net.

For some time past there has been an insistent demand for a life of Ebenezer Howard, and this demand Mr. Dugald Macfadyen has now met admirably. But he has done more. In addition to producing a vivid portrait of Ebenezer Howard, he has provided all who take an interest in Town Planning with a book full of suggestions which they will value. A thoroughly readable book, informative of the Town Planning Movement, and depicting Ebenezer Howard not as a plaster saint, but as a human being and a very attractive personality, of a simple and affectionate nature and of incessant activity. The book shows how Ebenezer Howard's concentration on his great dream (to an extent which made him often distraught and absent-minded) was the outcome of his horror of slumdom and of his passionate desire to destroy slums and to get slum dwellers into natural conditions of life.

To those of us to whom Ebenezer Howard was well known, the main part of the book which is devoted to his life and public work rings true. But the book brings out vividly as well the influence which the Garden City Movement has had on town and country planning, and on the development of Letchworth, Welwyn, and Wythenshawe, the latter being the satellite town which the Corporation of Manchester is founding to the South of Manchester. Howard's wish for the revival of English town and country life under conditions prescribed by the twentieth century is set by Mr. Macfadyen in its true perspective.

The book gives clearly Howard's sociological theories and his philosophy, and shows how Howard, through town planning, brought these out of the realms of theory into those of actuality and reality. In the book there are plans showing the development of Letchworth and the development of Welwyn at intervals since their foundation.

There is much in the book written by Ebenezer Howard himself at different times in his life, vividly portraying his personality.

Lady E. D. Simon contributes an illuminating account of what is being done at Wythenshawe, being specially qualified to do this as Chairman of the Wythenshawe Estate Special

Committee of the Corporation of Manchester, and Mr. Montagu Harris also makes a very interesting contribution, as does Mr. Reginald Hine.

The book will be accepted as a worthy tribute to the man, and as a record of the development of the movement he influenced so greatly, and it will go far to spread the doctrine of town planning and garden cities. Speaking of garden cities, *The Times* says that the spirit which pervades them is "such as has not its counterpart in the length and breadth of England, and which cannot easily be believed by those not privileged to live in these supremely happy places."

The Manchester University Press is much to be congratulated on the production of the book.

BARRY PARKER [F.].

## TOWN AND COUNTRY PLANNING LAW

THE LAW OF TOWN AND COUNTRY PLANNING. By Archibald Safford, Barrister-at-law. Hadden, Best and Co., Ltd. 25s.

Safford and Olver's *Law of Town Planning* has been a well-known work for many years past, and this volume is a third edition of it, bringing the whole matter up to date in the light of the 1932 Act. The regulations, forms and circulars issued by the Minister of Health are carefully set out and these have been duly related to the provisions of the Act. The method followed in the different chapters in explaining these provisions is a businesslike and useful one; the following main headings indicate the wide scope of the subjects under discussion: transitional provisions (as between the old Act and the new), preparation and contents of schemes, procedure in preparation, development pending approval, powers to enforce schemes, acquisition of land, and compensation and betterment.

The information thus available and the author's weighty comments on the Act should prove invaluable to those who are engaged in administering it. Mr. Safford's book can be confidently recommended as a reliable work of reference for architects and surveyors who are preparing schemes.



THE LAW OF TOWN AND COUNTRY PLANNING. By S. Pascoe Haycraft, B.A., and C. Kent Wright, B.A. *The Estates Gazette, Ltd.* 17s. 6d.

In this volume we have the joint work of a barrister and a town clerk, and it contains an exhaustive commentary on the Act of 1932. The first part consists of a summary of town planning legislation and a dissertation on the provisions and procedure of the new Act. The second part deals with the various sections of the Act, with annotations and cross references. The authors remark that the "provisions of the Act are in certain places so obscure and complicated that, in the absence of authoritative interpretations, it would be dangerous to attempt an exhaustive statement of their effect." This will convey but cold comfort to those concerned in the actual work of bringing schemes into effect, but it seems to hint at many possibilities in the way of litigation! The Act, with its fifty-eight sections, is printed in full and the authors have certainly justified their claim in the preface that they have grappled with the difficulties as to the legal construction of the Act. The result is a very useful handbook.

In the Appendices will be found the text of the Acquisition of Land Act 1919, with the statutory rules and orders; also the provisional regulations and the general transitional order under the new Planning Act.

THE TOWN AND COUNTRY PLANNING ACT 1932 EXPLAINED. By Reginald Poole, F.S.I., M.T.P.I. *Liverpool University Press and Hodder and Stoughton, Ltd.* 3s. 6d. net.

This book, of handy size, is a guide to the law and practice of planning and it contains an explanation of the Act which was passed last year. Professor Patrick Abercrombie has contributed a useful foreword and refers pointedly to the fact that, in spite of its long discussion in the House, the Act can hardly be described as a measure of purified lucidity! Mr. Poole has succeeded in his task of presenting a clear and eminently readable summary of the Act from a technical point of view. He deals with the various aspects of planning under the several main headings, with references to the appropriate sections of the Act which apply. There is a good introductory chapter summarising previous Acts and procedure, and the possibilities opened up by the alterations in the machinery of schemes under the new legislation are emphasised.

This is just the kind of book that was required by the technician who does not want to become too much involved in legal intricacies; landowners or local councillors, desirous of obtaining a working knowledge of the Act, should also find Mr. Poole's book of considerable benefit to them.

#### PLANNING IN NORTHAMPTONSHIRE.

OUR COUNTY AND OURSELVES: NORTHAMPTONSHIRE AND ITS AMENITIES. By W. Carey Wilson and H. R. Surridge. *Kettering* 2s.

This is a very sincere little book written to stir up the local conscience and to arouse in Northamptonshire people a feeling for their county and a desire to defend it from slow destruction. Though written mainly for local people and illustrated by photographs of spoilt and unspoilt Northamptonshire villages, it has a wider application because it contains an analysis of the general causes underlying our national apathy where the destruction of the countryside is concerned. The mistakes of the past, the dreariness of the industrial buildings of the last century, are condoned in comparison with the unforgivable pink stucco, fretwork-porched, pseudo half-timbered, uncomfortable, inconvenient and ill-built products of ribbon development,

which, with the petrol stations, advertisement hoardings and all the trappings of commercialism, are typical of the English countryside to-day.

Since it is only the fanaticism of Puritanism which drives people deliberately to destroy beauty (and even the Puritans spared the natural beauties of the countryside), and since the England of to-day is not Puritanical, there must be some other reason for our continued blindness and indifference over this general vandalism. The argument of this eloquent and bitter book is that the steady spoliation of the countryside, the Englishman's love of which used to be a national characteristic, is due basically to the English people's entire lack of social responsibility—a sense which can only be inculcated by an improved educational system. This is a serious charge and not entirely borne out by facts, because we are in most things a nation of good, law-abiding, socially-minded citizens, and so the fact that we allow our countryside to be ruined is due not so much to a lack of social sense as to the far more serious charge that as a nation we lack taste. We are full of national pride, but of the wrong things; we have beauty in our midst and are so indifferent to it that quite unconsciously we do everything in our power to destroy it. But whatever the reason for the general vandalism in England to-day, whether it is commercialism or lack of a sense of social responsibility, or simply lack of taste, the fundamental remedy is the same. By education only will people without taste come to appreciate beauty, just as by education they can be taught a sense of personal responsibility and come to perceive the social consequences of individual acts.

The education of local and national opinion which will lead to local and national action is the general remedy advocated by the authors of this book, but in conclusion they suggest a few practical remedies, embodied in a five-point programme. These include the formation of a county branch of the C.P.R.E.; the adoption of regional planning and zoning schemes; the transformation in the towns of the local art society into a watch committee to protect the amenities of the town and in the villages the formation of equivalent Friends of the Village Associations; and finally the adoption of the practice of having all plans passed by a panel of architects. The adoption of these very practicable schemes is within the power of everyone, and should be a very helpful factor in the salvation of rural England.

#### MINORCA EXCAVATIONS.

CAMBRIDGE EXCAVATIONS IN MINORCA. TRAPUCÓ, PART I. By M. A. Murray, with chapters by E. M. Guest, C. Ainsworth Mitchell and T. J. Ward. *London: Quaritch.* 1932. 12s. 6d.

This is the first volume of the Report issued by Expedition to Minorca under the leadership of Dr. Margaret Murray, and it deals with the finds at Trapucó. The chief architectural interest of the report lies in description and illustration of a type of megalithic structure, the *taula*, which is unique to Minorca and occurs always in connection with *talayots*, circular buildings whose use is not known for certain, though it is assumed that they were farmhouses.

The *taula* is a table consisting of a flat slab of stone set upright in a groove in the rock floor supporting another slab set horizontally. The authors dismiss the idea that the *taulas* were altars and accept cautiously the theory that they were the central pillar of a circle of uprights but not, as has been suggested, the central support for a roof. The conclusion is that they were of some religious significance being the emblems of a deity. The *taulas* are assumed to be earlier than the *temenos* walls which, it is suggested, belong to the first half of the Bronze Age, the *taulas* belonging to the Neolithic period—a conclusion which is borne out by the working of the stone. The report is very well illustrated by photographs and drawings of the structures and pottery and other finds.

## THE SHOP FACADE

THE ARCHITECTURE OF SHOPS, by A. Trystan Edwards. London : Chapman and Hall, 1933. 21s.

In the introduction to his book, *The Architecture of Shops*, Mr. A. Trystan Edwards writes that there are three classes of persons to which he might have addressed himself—to the shopkeepers, to their customers or to their architects. He decided to aim at all three groups and so has chosen those aspects of the problem only that have a common interest, and has avoided such things as plans and diagrams which might be tedious or even unintelligible to the layman, although they are essential if the book is to be of practical good to the architect.

In spite of this lack the essay will be of distinct value to the profession for its clear-headed analysis of the essential functions of shops and their place in the town plan.

If this volume finds its way, as one hopes it will, into the hands of shopkeepers with an interest in architecture, it should do much to help them to keep a sense of proportion and to prevent their falling into errors of taste due to their enthusiasm for the art and their anxiety to exalt the dignity of their calling. The shop has a useful but subordinate function and its expression should be such that it does not compete with buildings of a public character. This point is brought out strongly by the author in his remarks on shops and their relation to the town plan. The shopping centre should be kept away from the main thoroughfare; the ideal is the oriental bazaar where the vehicular traffic is reduced to a minimum. If this is impracticable a minor street between two main traffic routes should be aimed at

where there is nothing but the conveyances necessary for the shoppers only.

In designing a street for retail trade, besides the question of the amount of emphasis allowable to individual buildings the question of style is bound to occur, and here comes the rub—the almost complete lack of any universal contemporary style is the great difficulty in street architecture to-day. When the eighteenth-century tradition was a living force there was a common outlook and a more or less constant style resulted. This is far from being the case now; the most that can be asked is a certain neighbourliness, which is usually lacking, as a walk down any main road will show. All too often the client demands something striking, which, however good in itself, is out of place in the street, especially if its neighbours are equally striking but unrelated *tours de force*.

The result of our chaotic individualism is amusingly shown by the author's drawings of imaginary streets, in which he has brought together something like the more eccentric of recent modern buildings into one awful street. To avoid the personal and legal difficulties that might arise if actual buildings were pilloried in the illustrations, Mr. Edwards has resorted to the ingenious device of designing the "dreadful examples" himself, and these horrid inventions of his fancy are used to give point to his criticisms. In addition, he has done some drawings of contemporary and Regency buildings, but the bulk of the plates are from photographs which give a good idea of the shops and shop-fitting of this country to-day.

GRAHAME B. TUBBS [A.].

## ACCESSIONS TO THE LIBRARY

## RECENT GIFTS OF BOOKS

During the past few weeks the Library has received several notable gifts of books which are fully recorded in the lists printed here. The gift from Mr. Maurice Webb of 43 works from the architectural library collected by Mr. Robert Atkinson is of outstanding importance, and is the most important book donation that the library has received for many years. Every item is of obvious interest to us as filling a gap in the collection, and many are of great rarity.

## FROM MR. MAURICE WEBB [F.P.]

EIGHTEENTH AND EARLY NINETEENTH CENTURY ARCHITECTURE IN ENGLAND.

BUILDER'S MAGAZINE. The Builder's magazine or monthly companion, by a Society of Architects . . . (designs by J. Carter). 40. London. *Priv. printed*. 1774

CRUNDEN (JOHN). Convenient and ornamental architecture, consisting of original designs for plans, elevations and sections, beginning with the farm house and . . . villa, etc. 40. 26 pp.+70 engraved plates. London. 1815.

DANCE (GEORGE) (Architect), AND TELFORD, DOUGLAS, DODD AND WILSON (Engineers). The several plans and drawings referred to in the Third Report of the select committee upon the improvement of the Port of London.

London. Printed for House of Commons Select Committee. 1a. fo. 1800.

JONES (WILLIAM). The Gentlemen or builder companion . . . designs for doors, gateways, chimney pieces, etc. 40. 60 engraved plates. London. *Priv. printed*. 1739.

LAING (D.). Hints for dwellings . . . original designs for cottages, farm houses, villas, etc. 40. 15 pp.+34 aqua plates. London. Printed for J. Taylor 1800.

PAIN (WILLIAM). The Builder's golden rule or the youth's sure guide . . . ornamental and useful designs in architecture and

carpentry, with supplement. An Estimate of prices for material and labour, and labour only, adapted to the Builder's golden rule. 80. London. 1781.

THOMSON (J.). Retreats . . . designs . . . for cottages, villas and ornamental buildings. 40. London. Printed for M. Taylor. 1835.

TAYLOR (Publisher). Decorations for parks and gardens. 80. 55 plates. London : J. Taylor. 1790.

TAYLOR (Publisher). Designs for shopfronts and doorcases. 40. 27 plates. London. Printed for L. and J. Taylor. 1802.

## GREEK AND ROMAN ARCHITECTURE.

ANTOINE (JEAN). *Traité d'architecture, ou proportions des trois ordres grecs*. 40. 54+186 pp.+5 folded engraved plates.

Trèves: Imprimerie Electorale. 1768.

BARBAULT. *Les Plus beaux monuments de Rome ancienne, etc.* 1a. fo. 20½. 90 pp. 73 engraved plates.

Rome : chez Bouchard et Gravier. 1761.

BARTOLIO (P. S.). *Veterum sepulcra seu mausolea Romanorum . . . ex Italico in Latinum sermonem transtulit A. Dukerus.*

fo. 60 pp. 109 eng. plates. Leiden: P. Vander. 1728.

BELLORI (J. PETRI). *Veteres arcus Augustorum triumphis insigni ex reliquis quae Romae adhuc supersunt cum imaginibus triumphalibus . . . illustrati . . . J. Jacobum de Rubcis.*

fo. (52 folio sheets). Rome. ad Templum sanctae Mariae de Place. 1640.

CIPRIANI (G. B.). *Degli edifici antichi e moderni di Roma.* 80. 3 vols. of 180 engravings. Rome. 1817.

KAISER (FREDERICK) and Others. *Raccolta delle principali vedute antiche e moderne della città di Roma . . . disegnati . . . migliori artisti.* 40. Rome : Cuccinelli. 1831.

## FRENCH ARCHITECTURE.

LE CLERC (S.). *Traité d'architecture avec des remarques . . . utiles.* 2 vols. Vol 1, text. Vol. 2, 182 engraved plates. 40. Paris : Pierre Giffart. 1714.

LE MUET (PIERRE). *Manière de bien bastir pour toutes sortes de personnes.* 2nd Edn. sm. fo. Paris: Jean de Puis. 1663. Augmentations de nouveaux bastimens faits en France. sm. fo. 31 engraved plates. Paris: Jean de Puis. 1663. *These two books are bound into one volume.*

NASH (FREDERICK), SCOTT (JOHN) and DE LA BOISSIÈRE (M. P. B.). *Picturesque views of the city of Paris and its environs.* 40. 2 vols. in one and supplement. 56 steel pl. engravings and text. London: Longman, Hirst, etc. 1823.

SILVESTRE (ISRAËL), MAROT (L.), PERELLE (Engravers). 31 Engraved plates bound together. *Vue du palais jardins, et fontaines d'Arangouesse . . . distant de quatre lieues de Madrid.* (Silvestre). 8 plates inc. title p. 1, 2, 4, 5, 6, 7, 9, 10. 1665.

[Hotel and Palaces in and near Paris]. (Marot). 9 plates, 1-8, 11, [Churches]. (Marot). 9 plates, 1-7, 9, 10. 5 Miscellaneous plates. (Silvestre, Marot and Perelle). PERELLE (A.). *Vues des châteaux royaux.* 3 vols. ob. fo. engraved plates. Paris. 1660.

RAGUENET (A.). *Matériaux et documents d'architecture, etc.* 4 vols. 40. 2,298 litho plates. Paris: H. Cagnon. 1872.

LE CANTU and BENARD (Engravers). (Miscellaneous issues of French periodical on architecture and design. sm. fo. c. 1790.) (1) *Architecture et parties qui en dépendent.* 19 pp. + 39 engraved plates.

(2) *Théâtres.* 4 pp. + 36 engraved plates.

(3) *Warships, fishing and cargo boats.* 11 engraved plates.

(4) *Flags and banners.* 8 engraved plates.

(5) *Sellier-Carrossier (coach building).* 4 pp. + 25 engraved plates.

#### MAPS, ETC.

ANDREWS (J.). *Collection of plans of the most capital cities of every empire kingdom . . . with a description of their most remarkable buildings, etc.* 40. 140 pp. and 42 plates. London. 1772.

SOCIETY FOR THE DIFFUSION OF USEFUL KNOWLEDGE. *Plans of cities.* fo. c. 1840.

ROQUE (JOHN) (Surveyor) and PINE (JOHN) (Engraver). *Alphabetical index of the streets and squares . . . contained in the plan of the cities of . . . London and Westminster and the Borough of Southwark.* 40. London. 1747.

BUCK (S. AND N.). (Engravers). *Prospect of London.* long rolled engraving, No. 1 Garden Court, Middle Temple. London. 1749.

SLEATH (J.) (Engraver). *Plan of Brighton and its environs . . . including all the recent improvements.* London: W. Saunders [1836].

STANFORD (Publisher). *Library map of London and its suburbs.* 4 sheets folded. London [1862].

WHITTLE AND LAURIE (Publishers). *New map of London with its environs, and including the recent improvements.* Folded sheet in case. London. 1818.

ROQUE (J.). *Plan of Paris.* Folding sheet. London. 1754.

BRETE (LOUIS) and LUCAS (CLAUDE). *Plan of Paris.* 21 sheets bound. la. fo. 21 $\frac{1}{2}$ ". Paris. 1734-39.

FURLANETTO (L.). *Plan of Venice.* In 12 sheets unbound. fo. c. 1750.

#### BOOKS ON PERSPECTIVE

BOSSE (A.). *Manière universelle de M. Desargues pour practiquer la perspective, etc.* 2 vols. 80. xviii + 342 + [iii] + 156 engraved plates. Paris: Pierre Des-Hayes. 1647.

DUBRUEIL (JEAN). *La Perspective pratique . . . par un Parisien etc.* 40. Paris: Tavernier. 1642.

MIGNON (ESTIENNE). *La Perspective speculative et pratique.* 40. Paris: Tavernier. 1643.

*The above two books are bound into one volume.*

FOURNIER (DANIEL). *A Treatise of the theory and practice of perspective.* 2nd Edn. 40. 94 pp. + 51 folded engraved pls. London. (Pric. printed.) 1764.

LAMY (R. P. BERNARD). *Traité de perspective, etc.* 80. Paris: Anisson. 1701.

#### MISCELLANEOUS

BASOLI (ANTONIO). *Collezione di varie scene teatrali.* ob. fo. viii + 100 aqua plates. Bologna. 1821.

BASOLI (ANTONIO). *Raccolta di prospettive serie, Rustiche e di Paesaggio.* ob. fo. Bologna. 1810.

*Holograph letter from Basoli pasted in cover.*

BOLTON (ARTHUR T.), *editor.* *The Gardens of Italy with historical and critical notes by E. M. Philipps.* fo. 15 $\frac{1}{2}$ ". London: Country Life. 1919.

[VICO (ENEA).] *Le Imagini della donna Auguste, etc.* 40. 113 engraved plates. Venice: G. Franco. [n.d.]

KIRK (Engraver). *Outlines from figures and compositons upon the Greek, Roman and Etruscan vases of the late Sir William Hamilton.* 40. xvii + 47 pp. + 62 engraved pls. London: Miller. 1804.

#### FROM MR. CHARLES WOODWARD [A.] AND MR. FRANK WOODWARD [A.]

MOSSE (S. TENISON). *Archæological and graphic illustrations of Ashbourn Church, Derbyshire.* la. fo. London: F. G. Moon. 1842.

LONDON INTERIORS. *London interiors: a grand national exhibition of . . . solemnities . . . scenes . . . of the great capital.* 40. London. [1837.]

ARCHITECTURE EN ALLEMAGNE: [Cover title]. *Architecture—(serial or journal). (No title page nor text.)* 8 vols. fo. [Berlin 186-.]

ALLEN (FREDERICK H.). *The great cathedrals of the world.* 2 vols. fo. Boston. [1886.]

ROSS (FREDERICK). *The ruined abbeys of Britain.* 2 vols. fo. London. [18-.]

BEATTIE (WILLIAM). *Castles and abbeys of England, etc.* sm. fo. London, etc. 1851.

*Second series.* sm. fo. London, etc. 1851.

EMDEN (WALTER). *Westminster Abbey and parish churches, City of Westminster.* sm. fo. London. [18-.]

SUTCLIFFE (G. L.), *editor.* *The modern plumber and sanitary engineer.* 6 vols. la. 80. London. 1907.

ARCHITECTURAL REVIEW, *journal.* [Various issues bound together.] 40. London. [1896-1899.]

WORKSHOP (THE). *journal.* *The Workshop, a monthly journal devoted to the progress of the useful arts.* vol. i. 40. London. [18-.]

WELCH (CHARLES). *Modern history of the city of London . . . 1760 to [1896]. Illustrated by Philip Norman.* 40. London. 1896.

WOODWARD (B.B.) and CATES (W. L. R.). *Encyclopædia of chronology, historical and bibliographical.* la. 80. London. 1872.

And the following books which, being duplicates of books already in the Library, have been added to the loan collection:—

DURAND (J. N. L.). *Recueil et parallèle des édifices de tout genre . . .* 1800.

DOLLMAN (FRANCIS T.). *Examples of ancient domestic architecture of the Middle Ages of England.* 1858.

PRISSE D'AVESNES (AVENNES). *La décoration arabe. Extrait du l'Art arabe.* 1885.

#### FROM MR. E. J. WILLIAMS [F.]

WARE (ISAAC). *A complete body of architecture, adorned with plans and elevations . . .* sm. fo. London. 1767.

SWAN (ABRAHAM). *The British architect or the builder's treasury of staircases.* 2nd Edn. sm. fo. London. 1750.

ROBERTSON (J.). *A treatise of such mathematical instruments as are usually put into a portable case.* 80. London. 1767.

WEALE (JOHN), *publisher.* *Quarterly papers of architecture with numerous engravings.* 4 vols. London. 1844-5.

PERRAULT (CLAUDE), JAMES (JOHN), *translator.* *A treatise of the five orders of columns in architecture.* sm. fo. London. 1708.

SCAMOZZI (VINCENT), D'AVILER (AUGUSTIN CHARLES), *translator.* *Les cinq ordres d'architecture.* sm. fo. Paris. 1685.

## Review of Periodicals

*Almost a hundred architectural, scientific and historical journals are received by the R.I.B.A. library. Since it is obvious that few members of the Institute can have the time or opportunity to examine them all, this Review has been added to the R.I.B.A. JOURNAL to draw attention, as far as space allows, to articles which are likely to be of value or interest.*

### CIVIC BUILDINGS

BAUGILDE. (*Berlin. Jnl. of B.D.A.*) Vol. XV, 21, 10 November. A well-illustrated and lengthy article on cemetery design with many photos of good simple head stones.

BUILDER.

Barnsley Municipal Buildings (Briggs and Thornely [FF.]).

### CONCERT HALLS

JOURNAL OF THE ROYAL ARCHITECTURAL INSTITUTE OF CANADA. Vol. X, 10, October 1933.

The New Winnipeg Auditorium, built as part of a relief works programme, the Dominion and Provincial and City Governments contributing to the cost. The building was designed by a board of architects, Northwood and Chivers. Pratt and Ross, and J. N. Semmens, with G. Northwood and F. W. Watt as chairman and secretary. The building occupies an entire city block 173 feet by 367 feet. The basement contains two industrial exhibition floors and offices, and the ground floor the main auditorium seating over 4,000 on floor and in galleries and a concert hall sharing a two-way-facing stage. Design is simplified classic, faced Manitoba stone.

### HOSPITALS

ARKITEKTEN. (*Helsingfors. Jnl. of Finlands Arkitektförbund.*) Vol. XXX, 9.

A new wing to the military hospital at Viipuri-Viborg containing about 190 beds in three- or six- bed wards and a dispensary, eye, ear and throat, X-ray, psychiatric and surgical departments. A monumental exterior and highly modern interior. About 25 photos and plans of all floors. (Architects, Elovaara, Borg and Sahlbom.)

### COMMERCIAL AND INDUSTRIAL

ARCHITECT AND BUILDING NEWS. Vol. CXXXVII, 3, November 1933.

Leipzig Market Hall (Hubert Ritter). A large rectangular hall roofed by two octagonal concrete vaults.

MONATSHEFTE FÜR BAUKUNST. (*Berlin.*) Vol. XVII, 11, November 1933.

The buildings for a huge State tobacco factory at Linz (Austria). (P. Behrens and A. Popp). Vast process halls 230 metres long, combined flat and pitched roof accessory buildings. Whole scheme to be completed in 1937.

ARCHITECT AND BUILDING NEWS. Vol. CXXXVII, 3, 387, 17 November.

Cockfosters Station (Adams, Holden and Pearson [FF.]). A loose inset of details of the concrete platform roofs.

MONATSHEFTE FÜR BAUKUNST UND STÄDTEBAU. (*Berlin.*) Vol. XVII, 11, November 1933.

DER BAUMEISTER. (*Munich.*) Vol. XXXI, 11, November 1933.

A large insurance building in Cologne (Wach and Roskotten).

Simple corridor-type plan. Rather heavy modern style, but some interesting detail. Baumeister has many very good detail drawings.

ARCHITECTURAL RECORD. (*N.Y.*) Vol. LXXIV, 5, November.

The Niagara frontier food terminal, Buffalo, N.Y., illustrated in this number of the A.R. is one of the largest farm produce distribution centres in the world. Food from wide area collected by road and rail to 13 market halls and stores, with floor area of 1,000,000 sq. feet. (G. S. Rider Co. and Hudson & Hudson, architects.)

BYGGMASTAREN. (*Stockholm.*) 18, October.

Very clear plans and excellent photographs of a large pumping station and filter bed for Stockholm at Lovön. (Paul Hedquist.)

### EDUCATIONAL AND MUSEUMS

ARCHITECTURE. (*N.Y.*) Vol. LXVIII, 5, November 1933.

The Museum of Art, Cleveland, Ohio. (Hubble and Benes). Orthodox and severe neo-Grec in Georgia marble, with a diversion to Italianate Renaissance for the palm-filled courtyard, which is faced in brick. The main floor, approached by a flight of steps, contains the exhibition galleries grouped round two courtyards divided by a central octagonal hall; in a semi-basement are the offices, stores and a large lecture theatre.

ARCHITECTURE ET URBANISME. (*Brussels. Jnl. of Société Centrale d'Architecture Belgique.*) Vol. LIII, 8.

The new Institut provincial d'Hygiène et l'Ecole de Médecine tropicale at Antwerp (Spittaël and Le Bon) is illustrated by a plan (too small to be of much use) and photos.

DER BAUMEISTER. Vol. XXXI, 11, November 1933.

The Bauhaus post-Nazi—the State School of Building at Weimar, of which Prof. Dr. h. c. Schultze-Naumburg is director. Illustrations of pupils' work.

ARCHITECT AND BUILDING NEWS. Vol. CXXXVII, 3, November 1933.

Oakington Manor Council School, Wembley (W. T. Curtis [F.], Middlesex County Architect).

### SPORTS

THE STRUCTURAL ENGINEER. Vol. XI, 11, November 1933. Mr. W. A. S. Cormack's [A.] winning designs in the Portland House competition for a grand stand are fully illustrated by reproductions of the prize drawings.

BYGGMASTAREN. (*Stockholm.*) 18, October.

Illustrates two excellent looking, unaffected, modern lake swimming baths at Borås and Aringsås, by H. Ericson. The former has room for 800 persons and cost 65,000 kroner, the latter cost 31,000 kroner. The chief feature of the Borås bath is a great inclined sun-bathing stand. All the best qualities of modern Swedish building.



## CHURCHES

ARCHITECT AND BUILDING NEWS. Vol. CXXXVI, 3,387. 17 November.

Bishop Andrew's Church at St. Helier, Morden, by Geddes Hyslop [J.]—built for £6,750, including fittings and furniture.

ARKITEKTEN. Vol. XXX, 9.

The Pohjaslahti Church (K. S. Kallio). A rural church built simply in traditional style.

ARCHITECTURE ILLUSTRATED. November 1933.

Beautiful photographs of Sir Giles Gilbert Scott's churches at Terriers and Golders Green, and photographs of the church of St. Barnabas, Eltham, which has been built from the materials of the Royal Dockyard Church, Woolwich, designed by Sir George Gilbert Scott in 1857.

## HOTELS

COUNTRY LIFE. Vol. LXXIV, 1922. 18 November 1933.

Many illustrations and a plan of the new L.M.S. Hotel, Morecambe, by Oliver Hill [F.].

## HOUSES AND HOUSING

MODERNE BAUFORMEN. (Stuttgart.) Vol. XXXII, 11. November 1933.

Practically the whole number is given to illustration and description of timber houses in a suburb of Stuttgart. Very different from the now out-moded Stuttgart Exhibition houses. They are all traditional in form and plan, dullness their only vice; construction well illustrated by good drawings. Article says they are not cheap. Architects, Schmitthenner, Bonatz and Scholer, Schwaderer, Gabler and Klufinger, Volkart, etc.

DER BAUMEISTER und MONATSHEFTE FÜR BAUKUNST UND STÄDTEBAU. (Berlin.) Vol. XVII, 11. November 1933.

Also describe the timber houses of Stuttgart, though less fully than *Bauformen*.

BUILDER. Vol. CXLV, 4,737. 17 November.

The lay-outs of four buildings on two estates planned by Mr. Alwyn Lloyd [F.] for the G.W. Railway Garden Village Society are illustrated, and also housing estates by Mr. Lloyd at Dunstable and Barry and Rhivbina, near Cardiff. The G.W.R. and the Welsh estates are excellent examples of the kind of development that can be, but seldom is, promoted by building utility societies.

MONATSHEFTE FÜR BAUKUNST. (Berlin.) Vol. XVII, 11. November 1933.

This number has several very good dwelling-houses. Erich Richter's own house, Berlin-Steglitz. Timber house by Bremer, Berlin. Excellent traditional-type houses in Ludwigsort bei Königsberg garden city with illustrations of planning scheme. Article by Alexander Block on "The War Against Slums in England."

BOUWKUNDIG WEEKBLAD. (Jnl. of Bond van Nederlandsche Architecten). 1933, No. 45. 11 November.

Interesting modern flats at Rotterdam (J. H. van den Broek), are illustrated by very clear plan. Whole of outer walls of dining, living and main bedroom of glass.

CASA BELLA. (Milan.) Vol. VI, 10. October 1933.

An official residence at the airport of Cadimare. (Constantino Costantini.) Built on sea wall.

PROFIL. (Vienna. Jnl. of Zentralvereinigung d. Architekten Österreichs.) Vol. I, 10. October 1933.

The excellent paper of the Austrian Architects' Society illustrates among much else a pleasant small country house with a studio (Josef Hawranek).

ARCHITECTURAL REVIEW. (N.Y.) Vol. LXXXIV, 5. Nov. Heating equipment for small houses. A thorough study of cost of heating methods in relation to income and standards of living. A useful article, but, of course, American practice.

## TOWN PLANNING

JOURNAL OF THE TOWN PLANNING INSTITUTE. Vol. XIX, 12. October 1933.

Reports of papers read at the Annual County Meeting, Cardiff.

## LEGAL

BUILDER. Vol. CXLV, 4,737. 17 November.

Essays on building subjects. XX. By J. Raymond. Contains useful reference notes on boundary fence and wall ownership.

THE STRUCTURAL ENGINEER. (Jnl. of the Inst. of Struct. Engineers.) Vol. XI, 11. November 1933.

A paper on Building Regulations read to the Institute by Mr. C. R. Woods. The variety of acts regulating building and the powers of local authorities are described.

## MISCELLANEOUS

CASA BELLA. (Milan.) Vol. VI, 10. October 1933.

Special article on work of Hans Poelzig.

LONDON MERCURY. Vol. XXIX, 169. November 1933.

Mr. John Betjeman contributes his first and very lively article to the Architecture Chronicle in the "Mercury."

## EQUIPMENT

ARCHITECTURAL REVIEW. November.

Special Electricity Number. An ambitious exposition of the place of electricity in modern life. Magnificently illustrated. Particularly valuable for statistical surveys of the present position in England.

LA CONSTRUCTION MODERNE. Vol. 49, 6. 5 November 1933.

Short article on the B.D.R. system of fireproof doors which has been approved by the French insurance companies. A steel roller shutter worked by gearing entirely protected within the walls slides in grooves and closes hermetically at floor by bottom flange of shutter dropping into a deep floor slot.

HOUSING AND BUILDING. (Trilingual Journal of Int. Housing Assn.) Vol. V, 3.

A very well illustrated article on Baths and W.C.'s in small dwellings with interesting comparison of the prevalence of baths in 16 countries. Some good minimum dwelling plans.

ARCHITECTS' JOURNAL. Vol. 28, 9 November 1933.

A special Information Supplement on the Modern Kitchen. Of great value and should be obtained as an office reference. Articles on the domestic kitchen plan and equipment, food storage and materials, hotel and institutional kitchens and working-class kitchens. Well illustrated.

ARCHITECTURE. (N.Y.) Vol. LXVIII, 5. November 1933.

W. F. Bartels continues his *Better Practice* series, discussing in this number water supply plumbing. Many useful tips, illustrated by clear drawings.

LA CONSTRUCTION MODERNE. (Paris.) Vol. XLIX, 7-12 November.

A technical article on Class Room ventilation, by M. Bousquet.

## CONSTRUCTION AND MATERIALS

BAUGILDE. (Berlin. Jnl. of B.D.A.) Vol. XV, 21. 20 November.

Article and large scale illustrations of surface treatment of concrete and cement renderings.

THE STRUCTURAL ENGINEER. Vol. XI, 11. 1933.

An article by W. G. Shipwright on the Economics of Fire Resisting Floors compared with timber.

## A VISIT TO THE MASONIC PEACE MEMORIAL, TUESDAY 7 NOVEMBER

ARCHITECTS: HENRY V. ASHLEY AND F. WINTON NEWMAN [FF.]

Reassembling one's impressions of an afternoon packed full with varied sights and varying reactions, one is impelled to sketch out an ideal programme for such a visit as this, expanded over a whole day—not without a feeling at the back of one's mind that it would be better to make a two-day fixture of it. The party would assemble, with shiny morning faces, about ten o'clock. There would be a brief lecture, with diagrams, on the requirements of the plan and how they were met, and an analysis of the building in relation to the use of its different parts. After a break devoted to coffee and an inspection of the museum, another short talk would deal with the heating, air conditioning, lighting, and other installations, followed by a visit to the boiler rooms, etc. After lunch there would be a talk about the scheme of decoration and the materials employed; and then would come the grand tour.

With a limit of about two hours and a half, only an immense amount of (preliminary) hard thinking and of good staff work could have made this visit the success it was. Now and then one got moved on, tantalisingly, from something one would have liked to study more fully; but it was obvious that if all the platoons were to reach their objective in the time allotted, pretty strict march discipline was an absolute necessity.

The key plans with which we were provided helped to make clear the admirable disposition of parts and the bold directness of the lines of communication; also the way in which the great difficulty of the salient corner had given rise to the brilliant planning of the main entrance and Robing Gallery and, on the First Floor, the imposing vestibules leading to the Temple.

The treatment of the interior is fully consistent with the character of the elevations. If at first sight it seemed unexpectedly faithful to the European Renaissance tradition, the designers' decision in this matter was no doubt a wise one. Most of our topical architectural idiom must be classed as slang, and it is at present difficult to predict how much of it will become King's English. A million-pound building which is not only a memorial but the headquarters of British Freemasonry must have nothing about it which might in a few years appear *démodé* or cheap. Classical forms may lose their hold on popular favour, but they have still a permanent value and dignity. To quote Mr. Trystan Edwards, "The classic Order as here exemplified is a kind of ceremonial dress, which has a complete social justification." In some parts of the Ground Floor the decoration and general treatment seemed, perhaps, unduly ponderous—an effect partly due to the oppressive depth of the trabeation, which in some cases appeared to eclipse the interest of the coffering. And I personally found the Museum somehow unimposing in its shape and arrangement, while the lighting here seemed, for once, unimaginative.

As we went on, the building seemed to get better and better.

## THE WORK OF THE PUBLIC RELATIONS COMMITTEE

It can easily be understood that any member of the R.I.B.A. taking up his JOURNAL and noting that there has been added yet another Committee to a list that is already formidable, might wonder if there were any need for it. The best answer to his doubts would probably be to quote the following words from the President's inaugural address:—"Be that as it may, the state of affairs became intolerable when about 90 per cent. of the buildings erected in this country were put up by men who

The 17 Lodge Rooms have provided opportunities for a great variety of treatment, as regards both form and decoration. Their colour schemes are exceedingly interesting, and again and again the inspired selection of some unlikely fabric for curtains or hangings has added just the required note of rich adornment. Special mention might be awarded to the terminal hangings in the domed "Indian Lodge" and to the (top lighted) hangings round the curved end of Number 17.

The domed room might almost be described as a Temple. It was the most unexpected and in some ways the most interesting room in the building. Entirely lined with special acoustic tiles in quiet shades of grey and blue, it has the most successful lighting, diffused over (and limited to) the interior of the dome, except for indirect lighting at the four corners, and in its austere eastern setting the few pieces of exceedingly rich detail—columns inlaid, so far as memory serves, with blue and gold in patterns which faintly suggested Mycenæ—told with splendid effect. One was tempted to try the acoustic properties of this room, which (for conversation) seemed almost entirely lacking in resonance.

In contrast to the Lodge Rooms and ante-rooms with their rich wood veneers—Australian walnut combined with black bean; blackwood; oak and mahogany—and the passages with their discreet colouring—from rubber floors set in borders of marble, to shallow coffered ceilings in blue, grey, and silver—is the basement, where one saw the vitals of the building. This had a notable measure of beauty, and in a setting of cream tiles with blue coved skirtings were oil-fired boilers, air conditioning plant and much more besides, among which one might gladly have lingered. The control-board, on which the Lord of Heat and Cold could read from afar on a dial the temperature in any of the Lodge Rooms, was not the least of its wonders.

But our guides were pressing us forward; and at last, passing up stairways walled with creamy marble, the re-united companies of the elect reached certain high plains floored with marble and bright mosaic. Before us gleamed golden barriers and gates where, as we passed through, one half expected St. Peter to ask for one's ticket. And so, through bronze doors bossy with Seraphim, we came to the Temple.

Those who have seen it will not forget it: those who have not would glean little from a brief description—"Apocalyptic" is perhaps the best single epithet.

Assembled here, we were kindly welcomed by the Grand Secretary, Sir Philip Colville Smith, himself an Honorary Associate. Major Barnes expressed our indebtedness and gratitude—which were further augmented when we moved to our last objective, the tea-room. Altogether a very memorable afternoon.

A. L. N. R.

were not architects, and who knew nothing, and cared nothing for the appearance of these buildings, while the men who were trained to 'design in beauty and build in truth' were left to control a miserable fraction of the building activities of the country."

If the failure of the public to use to the full the services of the Architectural profession only affected the pockets of the profession it would be nothing more than a domestic affair, but

translated into terms of fact it means ugly towns and a ruined countryside.

There has never been a time when the need for architectural service was greater and there never has been a time when more thought and attention has been given to the training of young architects. Surely what is required for the good of the com-

munity is that full use should be made of the supply of trained knowledge which the profession has to offer.

It is to remedy this state of things that the Public Relations Committee has been called into being. For its success it must depend on the measure of support that the Committee obtains from other members of the Institute. S. C. R.

## Notes

### VICE-PRESIDENTS' ENGAGEMENTS

Mr. W. H. Ansell attended the Dinner of the Tilers' and Bricklayers' Company on 15 November.

Mr. Maurice Webb will attend the Annual Dinner of the London Master Builders' Association on 7 December. He also attended the Dinner of the London Branch of the Incorporated Society of Auctioneers on 16 November.

Mr. H. S. Goodhart-Rendel, Vice-President, attended the Annual Dinner of the Granite Guild on 17 November, at the Ritz, in place of the President.

Mr. Goodhart-Rendel will attend the Dinner of the Clothworkers' Company on 6 December.

### LECTURES ON ARCHITECTURE AT MORLEY COLLEGE

Mr. Frederic Towndrow [A.] is giving a course of lectures on "The Modern Spirit in Architecture" at Morley College. Lectures have already been given on "Modern Architecture" and the "New Architecture of Austria, Germany and France," and future lectures are to be given as follows:—

28 November, "The New Architecture of Holland, Denmark, Sweden and America."

5 December, "The Contemporary Architecture of Great Britain."

12 December, "The City of the Future."

Single lecture tickets can be obtained for 1s.

### PLAY-READING AND ACTING CIRCLE.

It is hoped to organise through the Social Committee a play-reading and acting circle for members. A meeting is to be held at the Institute at 6 o'clock on 4 December, to which all who are interested are invited.

The circle will start by reading plays only, but it is hoped

that it will soon develop into a play-acting group. Any members who wish to learn more about the scheme are asked to communicate with Miss G. W. H. Leverkus [F.] or Miss E. Meikle [A.], c/o the Social Committee, 9, Conduit Street, W.1.

### R.I.B.A. CONFERENCE OF TEACHERS AT ART SCHOOLS AND TECHNICAL INSTITUTIONS

A Conference attended by teachers at Schools of Art and Technical Institutions was held at the Royal Institute of British Architects on Saturday, 4 November 1933. The chair was taken by Mr. T. A. Darcy Braddell, F.R.I.B.A., Hon. Secretary of the Board of Architectural Education, and a very interesting paper on "The Organization of an Architectural Course" was read by Mr. Joseph Addison, M.C., F.R.I.B.A., Headmaster of the School of Architecture of the Polytechnic, Regent Street, London.

At the conclusion of the Conference the members inspected the Exhibition of Designs of Students exempted from the R.I.B.A. Intermediate Examination and the work submitted in competition for the R.I.B.A. Prize for Art Schools and Technical Institutions.

### R.I.B.A. DANCE CLUB

The last dance of the series arranged by the Social Committee will be held on Friday, 16 March, and not, as was incorrectly stated in the last number of the JOURNAL, on 6 March.

### MR. JOHN BEGG.

It was stated in the last Obituary column that Mr. C. H. F. Comyn was trained in the office of "the late Mr. John Begg." Mr. Comyn was trained in the office of Mr. John Begg, who is now President of the Royal Incorporation of Architects in Scotland.

## Obituary

### CHARLES A. PLATT [Hon. Corr. Member]

Charles A. Platt, one of the Hon. Corresponding Members of the R.I.B.A. in the United States, died on 12 September, at his home, after an illness of six weeks. Charles Platt started his career as an artist, and for a while studied at Julian's in Paris, but soon after his return to America he became interested in "landscape" architecture and, after a tour in Italy which resulted in the publication of his book on Italian gardens in 1894, he turned his hand definitely to garden designing and thence gradually came more and more to the practice of architecture proper.

As an architect, Platt will be best remembered for his country houses—he built over a hundred—which show to the full his scholarship and his appreciation of "landscape" values. Few country-house architects have been so consistently successful in making their buildings sit comfortably and naturally in their surroundings, and few architects have had his consummate ability—or such liberal opportunity to exercise it—of designing gardens so as to develop consistently in garden values the theme set by the architecture of the house. Platt almost always designed in an unaffected version of American

colonial, though frequently his houses, as for instance Maxwell Court and Eastover, had more of the parent English in them than the native colonial. He was not an eclectic, and thus his buildings never had the worst of all the faults of much American scholastic architecture, but neither was he by any means a man with only one idea. The variety and ease of manner of his buildings are among their most notable qualities. Platt's houses had the enviable reputation of being good to live in, houses that worked, for he never allowed desire for effect, even though he approached design from the artist's and garden designer's viewpoints, to dominate efficiency.

The extent and excellence of his country-house work rather submerged in popular estimation, on this side of the Atlantic at all events, the importance of his monumental buildings, which show the same qualities of scholarship and artistry as his domestic works.

To conclude, we can quote a paragraph on Platt from an obituary in the *American Architect*. "He . . . left a noble mark on American art, one of significant taste, of refinement, of pure beauty. He had creative power and used it with remarkably balanced judgement. . . ."

## THOMAS HENRY NOWELL PARR [F.].

Mr. Thomas Henry Nowell Parr who died on September 23, 1933, was born in 1864, and received his architectural training in the office of Messrs. Dunn and Hipkiss of Birmingham. From 1897-1907, he held the post of Engineer, Surveyor and Architect to the Brentford U.D.C. He started in personal practice in the year 1907 at 42 Cranley Gardens, S.W.7, where he practised till the time of his death. He recently took into partnership with him his son, Mr. J. N. Parr, who is now carrying on the practice at the same address.

Mr. Parr's principal architectural works include the Vestry Hall (now the County Court), the Fire Station, Swimming Baths, Public Library, and Market extension at Brentford, Middlesex; Council Offices, Public Library and Swimming Baths at Heston and Isleworth, as well as many large houses in period style, and a large biscuit factory with shops, show-rooms, offices, etc. He also acted as Estate Architect to the Freake Settled Estates. Recently he specialised in the design of the larger type of licensed premises for brewery companies.

Mr. Parr was elected a Fellow of the Institute in 1925.

## SIDNEY FRENCH [F.]

Mr. Sidney French was born in 1864, and died on 14 August 1933, after practising for 40 years as an architect in Cambridge.

He received his architectural training in the office of Mr. F. Waters, and started in private practice in 1893. In 1928 he took into partnership Mr. Harold Leggett Mullett. His principal architectural works include the Cambridge Masonic Club, Lloyds Branch Bank, additions to the Cambridge Poor Law Institution, and the Cambridge Central Conservative Club.

Mr. French was elected a Fellow of the Institute in 1925. His practice is being carried on by Mr. Mullett at 40 Regent Street, Cambridge.

## CHARLES ALEXANDER LAWRENCE [L.]

Mr. C. A. Lawrence, a Fellow and former president of the New Zealand Institute of Architects, who died on 30 January 1933, was born in 1873 and received his training at Gordon's College, Aberdeen, and later with the firm of Jenkins and Marr, Aberdeen. Over thirty years ago he went to New Zealand, where he entered the office of Thomas Turnbull of Wellington. He practised with private firms for some years and in the Architectural branch of the Public Works Department. Finally he joined the firm of Penty and Blake, and when Mr. Blake dissolved partnership he joined Mr. Penty, on whose death the firm was joined by Mr. A. B. Hamilton for a short time. In 1920 they joined forces with Messrs. Swan and

Swan, the firm finally being known as Messrs. Swan, Lawrence and Swan.

Amongst the principal buildings for which Mr. Lawrence and his various firms were responsible are the new portions of Wellington College, the Wellington East Girls' College, the two recent wings of Victoria University College, various branches of the Union Bank of Australia throughout New Zealand, the Weir Hostel for University Students, and many private houses.

Mr. Lawrence was always a prominent member of the New Zealand Institute of Architects, of which he was President in 1918. He was Hon. Secretary of the Wellington District Branch in 1909 and Chairman in 1917 and 1918, and he served for many years on the Council of the Institute, being Chairman of the Architectural Education Committee for two years. He became a Licentiate of the R.I.B.A. in 1911.

Mr. Lawrence, who took a very keen interest in Church and Masonic affairs, as well as in sport, will be greatly missed in Wellington.

The practice will be carried on by Messrs. J. S. and I. H. Swan at 81, The Terrace, Wellington, N.Z.

## CHARLES REUBEN JOHN WARD BAYLEY [L.]

Mr. C. R. Bayley, who died on 1 August, was born in 1856. He was educated at Hele's School and at the Art School, Exeter, and was later articled to Mr. George Packham. At the age of 21 he became draughtsman to the late Mr. F. W. Porter [F.] and Mr. Samuel Hill, and later continued in this position with Mr. H. Porter until 1917. In 1917 he started in private practice, first of all at 49 Fenchurch Street, and in 1923 at 134 Fenchurch Street. He held the position of acting surveyor to the Worshipful Company of Clothworkers, and was also surveyor to the Richard Clouesley Charity. He was elected a Licentiate of the Institute in 1910 and retired in 1932.

Mr. Bayley's practice is being carried on by Mr. H. W. Mason, F.S.I., and Mr. Edwin Milburn [L.], at 134 Fenchurch Street, E.C.3.

## ERNEST FRANCIS HAND [L.]

Mr. E. F. Hand was born in 1884 and died on 4 October 1933. He received his architectural training in London, and after the war started in practice on his own, first at 11 Victoria Street, Westminster, and later at 27 Fitzroy Street, W.1. During the war he served with the R.E. after leaving the Artists' Rifles, and was gazetted Captain on demobilisation.

His architectural works include the conversion of the London Headquarters of the United States Army into the Hotel Belgravia, Victoria; and the conversion of the Hammersmith Palais de Danse into the present skating rink. He acted as architect to Mr. George Cross, the owner of Canon's Park and Edgware Road Estate, Edgware, and also designed a number of private residences.

He was elected a Licentiate of the Institute in 1931. It is not known who is carrying on his practice.

## Allied Societies

## WEST YORKSHIRE SOCIETY OF ARCHITECTS

The opening sessional meeting of the above was held at the Hotel Metropole, Leeds, on 26 October, when Mr. B. R. Gribbon gave his presidential address to the members.

Mr. Gribbon, in an extremely interesting address, touched on several points of vital interest to architects to-day. He spoke first of all of the definite improvement in the economic situation, and of the resulting opportunities, at a time when planning in everything is essential, for the architect not only to plan and to build but to formulate public opinion.

Speaking of the Society itself, Mr. Gribbon said that the touchstone of its success was not its increased or distinguished membership but the increased interest taken in it by outside bodies.

With regard to ribbon development Mr. Gribbon condemned the present method of taxation and said that one solution to the evil would be to have road construction and road charges standardised and levied by means of a tax on new buildings. Enormous economies would be effected and the end of ribbon development would be in sight.

Speaking of housing, Mr. Gribbon said that the chief problem was that of the houses of the artisan and non-economic tenant. The



Compensation clauses of the 1925 Act, he said, were probably the greatest obstacle to the smooth working of slum clearance schemes, and he also pointed out the danger of concentration on slum clearance to the exclusion of all other classes of building. As a solution he suggested the formation of regional committees whose duties would be the ascertainment of requirements, the regulation of slum clearance, the stimulation of increased production of material, as well as the supervision of the social side of slum clearance. From this Mr. Gribbon went on to speak of the comparative advantages and disadvantages of tenement housing, describing in some detail the excellent examples of tenements he had recently seen in Stockholm. These tenements had many excellent features, laundries, carpet-heating rooms, ingenious heating arrangements, store-rooms, children's centres and even halls for concerts and recreations, all these amenities being made possible through the concentration of flats in large colonies. In speaking of the Stockholm "Flower Fund" Mr. Gribbon compared it with the Sutton Trust, and mentioned the proposed Competition for Tenements the Society had suggested holding in connection with the Trust, which for the moment seemed to have been shelved. He went on to speak of the Leeds Civic Hall and of the different attitudes of mind which had led one city council to produce Leeds Civic Hall and another the Stockholm Town Hall. He deplored the fact that Local Authority in this country so often seems to play for safety, to condemn modernism and to ignore modern needs. He looked forward to a time when advisory panels for the control of elevations, which for reasons which he detailed he considered to be essential, would everywhere be in existence. A scheme had been formulated in 1930 by the Society and had now been issued to the press.

Mr. Gribbon concluded his address by stressing the importance and scope of the work of the Society, both educationally, socially, and in the realms of public service, and added that with the continuance of such support from members as they had had in the past few years, a long and useful life should lie before the Society.

A vote of thanks to the president for his address was moved by Alderman Wm. Illingworth (Bradford) and seconded by Mr. Percy Robinson (Leeds), a past president.

The result of the Society's prizes for students was as follows:—

Design: Mr. Geoffrey Davey, Ben Rhydding. Commended: Mr. J. A. Naylor, Batley.

Measured Drawings: Mr. J. M. Knowles, Halifax. Commended: Mr. T. F. Winterburn, Huddersfield.

"Halden" Essay: Mr. H. B. Morris, Brighouse. Commended: Miss Joan Broadbent, Leeds.

The Earl of Harewood, K.G., opened an exhibition of photographs, models, and perspective drawings of work executed by members of the above society, held at the Leeds City Art Gallery on 4 November, the Lord Mayor of Leeds being in the chair.

Lord Harewood said that the members of such societies had an immense responsibility in guiding the man in the street towards an appreciation of culture and taste. He regarded architecture as, in some respects, the most important of the arts, because it obtruded itself upon everybody's notice. They were bound to be influenced by what they saw around them in their everyday life. He did not think that imitations of Greek, Roman or Gothic styles were to be commended in modern life. He felt it absolutely essential that they should carry on the development of their lives in art, as fast as engineers and inventors were doing in their own spheres.

Expressions of thanks for the appreciation taken in the society's work were tendered by Mr. B. R. Gribbon (president) and also by Mr. T. Butler Wilson.

## HAMPSHIRE AND ISLE OF WIGHT ARCHITECTURAL ASSOCIATION

The first General Meeting of the Session of the Hampshire and Isle of Wight Architectural Association was held in the Magistrates' Room, the Castle of Winchester, on 27 October. The chair was taken by the President, Lieut.-Colonel R. F. Gutteridge [F.], who was supported by the past-President, Mr. Ingaltton Sanders; the Hon. Secretary, Treasurer, and Librarian, Mr. A. L. Roberts [F.], and some thirty members. The Dean of Winchester (the Very Rev. E. G. Selwyn, D.D.) and Prof. Gleadowe were present as hon. members, and there were several lady visitors.

The President, in his opening remarks, said he could not allow the occasion to pass without expressing to the members his deep appreciation of the honour they had conferred on him by electing him to the important office of President. He felt further that he could not let that opportunity pass without proposing a very hearty vote of thanks to the immediate past-President, Mr. Ingaltton Sanders, for the very able manner in which he had carried out the duties of President during the past two years.

After Mr. Ingaltton Sanders had replied, Mr. A. L. Roberts made a verbal report of the preceding Council Meeting and submitted the balance sheet, which was adopted. The President then delivered his Inaugural Address, dividing his remarks into three sections: matters of general professional interest, the work of the Association, and general practice. He spoke first of all on Registration and the necessity of registering before 31 December, and referred in this connection to the Institute of Registered Architects. He referred also to the approaching Centenary of the R.I.B.A., and expressed the hope that 1934 would be a year of prosperity for the profession. With regard to the affairs of the Association he said that the increase in membership, which now totalled 331, was a source of congratulation to them all, particularly to the Secretary and the Council. He referred also to Mr. Ingaltton Sanders's election as Vice-President of the Allied Societies' Conference, Mr. Lovett Gill's election to the Presidency of the Architectural Association, and Mr. Roberts's election as a member of the Architects' Registration Council and the R.I.B.A. Public Relations Committee. The President commented favourably on the work of the Association with regard to Town Planning, and spoke of the successful experiment made by the Association in taking a stall at the Industries and Trades Fair, held under the auspices of the Southampton Chamber of Commerce, and stocking it with illustrations of housing methods on the Continent and here. This new and enterprising scheme, he considered, was of great importance and might well be followed by other Societies. He mentioned in this connection that Allied Societies are being asked by the R.I.B.A. to establish Public Relations Committees.

The President put in an emphatic plea for greater loyalty and co-operation in the matter of adhering to the Institute's policy with regard to competitions. He also expressed the hope that the Annual Architectural Conference should some time in the near future be held locally.

The President concluded his address with a discussion of the problems facing the architect to-day, and said that the essential factors for successful designing and building to-day are orderliness, knowledge of modern needs, methods and materials, and the power of organisation and of co-operation with specialists and builders.

Professor Gleadowe proposed a vote of thanks to the President, which was seconded by the Rev. Dr. Selwyn, and Mr. Ingaltton Sanders, Mr. C. Lovett Gill and Mr. H. S. Sawyer also spoke.

## SCHOOL NOTES

### THE WELSH SCHOOL OF ARCHITECTURE, CARDIFF

The staff and students of the Welsh School of Architecture, the Technical College, Cardiff, visited the Cardiff Headquarters of the B.B.C. on the afternoon of Thursday, 9 November.

The party was shown round by Mr. R. Loram, assistant maintenance engineer, who explained how the acoustical requirements of the various rooms had been met.

Considerable interest was shown in the scheme of internal decoration recently carried out by Mr. E. B. Maufe, M.A. [F.].

At the conclusion of the visit Mr. W. S. Purchon, the Head of the Welsh School of Architecture, expressed the thanks of those present to Mr. E. R. Appleton, M.A., the Regional Director, and to Mr. Loram.

## Membership Lists

### R.I.B.A. PROBATIONERS.

During the month of October 1933 the following were registered as Probationers of the Royal Institute:—

- ALLAN: COLIN FAULDS, 37 Briarwood Crescent, Walkerville, Newcastle-upon-Tyne.  
 BELL: RICHARD GRAY, 92A Vegal Crescent, Englefield Green, Egham, Surrey.  
 BENNETT: CYRIL, "Cleveland," Blurton Road, Fenton, Stoke-on-Trent, Staffs.  
 BROWN: FRANCIS HUMFREY, 18 Cuzon Park, Chester.  
 CONNELL: HUGH CAMPBELL, 7 Brighae, Corniton Road, Stirling, Scotland.  
 COOKE: MARY ELISABETH BENN, 104 St. George's Square, S.W.1.  
 DAVIES: JOHN WILLIAM, Edenholme, Morda Road, Oswestry.  
 EVERS: CHARLES RONALD, 23 Markham Crescent, York.  
 GAVRONSKY: ASHER BAKUCH BENEDICT, 4 Eton Avenue, Hampstead, N.W.3.  
 HANCOX: RONALD ERNEST, "Stoneleigh," 10 Oxford Road, West Bromwich, Staffs.  
 HARRISON: JOHN MANSFIELD, 216 Woodstock Road, Oxford.  
 HARTNELL-BEAVIS: FRANCIS JOHN, 63 Kensington Mansions, Trebovir Road, S.W.5.  
 HATTON: JOHN MURTHWAITE, 21 Moss Lane, Southport.  
 HILLS: RAYMOND ALFRED WALPOLE, The Red Cottage, Lingfield, Surrey.  
 HOOKER: ARTHUR JOSEPH, The Homestead, Harwell, Didcot, Berks.  
 IRVINE: WILLIAM JAMES CASTELL, 5 Hosefield Avenue, Aberdeen.  
 JOHNSTON: AGNES FREELAND, Monteviot, Kirkintilloch, By Glasgow.  
 JOHNSTONE: NORA WILSON, 14, rue de l'Hôtel de Ville, Geneva, Switzerland.  
 LINDSAY: ARCHIBALD THOMAS, 97 Friar Street, Greenock.  
 LINDSAY: WALTON HOLMES, 61 Linden Road, Gosforth, Newcastle-upon-Tyne.  
 MADDBON: WILLIAM GEOFFREY, Leyland House, Aylmer Road, East Finchley, N.2.  
 MUIR: ELSA, Lyndenhurst, West Hartlepool.  
 MICHOLLAND: GERTRUDE MAUREN, Lalla Rookh, Stumperlowe Crescent Road, Sheffield, 10.  
 PEADON: ARTHUR REGINALD, Beamish House, The Avenue, Birtley, Co. Durham.  
 QUENNEL: RICHARD PAUL, Crabtrees, Common, Berkhamstead, Herts.  
 RATCLIFF: JOHN CLIFFORD, 6 Cumberland Road, Kew Gardens, Surrey.

- ROBERTS: DENISE MARION LINES, Eulinja, Park Hill, Bickley, Kent.  
 ROBERTS: JACK, "ROSLEA," Stanhope Drive, Horsforth, Nr. Leeds.  
 ROBERTSON: ALAN WILLIAM SNOWDON, "Stapylton," 1 Readhead Road, Westoe, South Shields.  
 ROBINSON: ALFRED WILLIAM, 20 Osborne Road, Nether Edge, Sheffield.  
 ROYCE: NORMAN ALEXANDER, 276 Kent House Road, Beckenham, Kent.  
 SHAW: ROBERT HENRY, 261 Crown Street, Liverpool 7.  
 SHIEL: PATRICK, c/o Mrs. Manners, 169 Whitehall Road, Gateshead, Co. Durham.  
 SPENCE-SALES: HAROLD JOHN ARTHUR, c/o High Commission for New Zealand, 415 Strand, W.C.1.  
 SQUIRE: RAGLAN HUGH ANSTRUTHER, 18 Rosslyn Hill, N.W.3.  
 STARLING: LEONARD BECKWITH, c/o Mrs. Howe, 23 Lovaine Place, Newcastle-on-Tyne.  
 TONNER: JOHN, 17 Caddlehill Street, Greenock.  
 VOSPER: NORMAN LYN AUGUSTUS, Plas Coch, Llanychan, Ruthin, N. Wales.  
 WALTER: JOHN FELIX, 84 Hampstead Way, N.W.11.  
 WEARING: JOHN KEEVIL, 4 Eaton Road, Norwich.  
 WELLS: HENRY BRIANT, New Town Hostel, Welwyn Garden City, Herts.  
 WILLS: LEONARD ALFRED, 48 Regent's Park Road, N.W.1.

### ELECTION OF STUDENTS R.I.B.A.

The following were elected as Students R.I.B.A. at the meeting of the Council held on 6 November 1933.

- BELL: RICHARD GRAY, 92A Vegal Crescent, Englefield Green, Egham, Surrey.  
 DODD: DUNCAN MIDDLETON, 43A Arnfield Road, Liverpool.  
 GOODCHILD: MARTIN JOSIAH HERBERT, 39 Stainsby Road, London, E.14.  
 JERRAM: CHARLES JAMES, "Redholm," Ernest Road, Emerson Park, Hornchurch, Essex.  
 MALINS: SAMUEL EDWARD, 18 Farquhar Road, Edgbaston, Birmingham.  
 NAPPER: JACK HOLLINGWORTH, 222 Abbey Hills Road, Oldham.  
 OWEN: PATRICIA JOAN, 37 Redcliffe Square, London, S.W.10.  
 ROBERTS: DENISE MARION LINES, Eulinja, Park Hill, Bickley, Kent.  
 SHEPHERD: HERBERT PHILIP HUTCHINSON, Suthey House, 119 High Street, Mortlake, S.W.14.  
 STEEN: EDWARD JOHN LINDLEY CARSTAIRS, St. Andrew's Mans., Blackhill, Co. Durham.

## Notices

### THE SECOND GENERAL MEETING

MONDAY, 4 DECEMBER 1933, AT 8 P.M.

The Second General Meeting of the Session 1933-34 will be held on Monday, 4 December 1933, at 8 p.m., for the following purposes:—

To read the Minutes of the First General Meeting, held on Monday, 6 November 1933; formally to admit members attending for the first time since their election.

To read the following paper, "Contemporary London Buildings," by Mr. Charles Marriott [*Hon. A.*].

To present the London Architectural Medal and Diploma for 1932 to Messrs. Sir John Burnet and Partners [*FF.*] and Messrs. Campbell Jones, Sons and Smithers [*FF.*], associated architects, for their building, Lloyds Bank Headquarters, Lombard Street Elevation.

### THE R.I.B.A. REGULATIONS FOR THE CONDUCT OF ARCHITECTURAL COMPETITIONS

On the recommendation of the Competitions Committee, the Council propose, subject to the comments of members being

received and considered, to add the following paragraph to Clause E of the R.I.B.A. Regulations for the Conduct of Architectural Competitions:—

"If within twelve months of the Award, the Promoters shall decide to proceed with part of the work only, the Author of the selected design shall be paid, including the premium and in addition to the scale fees on the work which is being carried out, a sum equal to 1½ per cent. on the difference between the cost of the work carried out and his estimate of cost up to £50,000, and if the total estimate exceeds £50,000, then a further ½ per cent. on any sum in excess of this amount, which sum shall also merge into the commission when the remainder of the work is subsequently executed."

In accordance with the terms of Bye-law 38, members are invited to submit their comments and criticisms on the proposed amendment within fourteen days of the issue of this JOURNAL.

Subject to consideration being given to any comments or criticisms received, the amendment will be ratified by the Council at their next meeting.

## THE R.I.B.A. LONDON ARCHITECTURE MEDAL, 1933

The attention of members is drawn to the Form of Nomination and the conditions, subject to which the award will be made, for a building built within a radius of eight miles from Charing Cross during the three years ending 31 December 1933, issued separately with the current number of the JOURNAL. Any member of the Royal Institute is at liberty to nominate any building for consideration by the Jury.

The Nomination Forms should be returned to the Secretary R.I.B.A. not later than 28 February 1934.

## THE ARCHITECTS' REGISTRATION ACT 1931

Members of the Royal Institute of British Architects and of the Allied and Associated Societies are reminded that after 31 December 1933, no one who has not passed an examination recognised by the Architects' Registration Council of the United Kingdom will be eligible to apply for admission to the Register of Registered Architects set up under the provisions of the above Act.

All Members who have not already done so are therefore urged to send in their applications immediately.

Full particulars and the necessary application form can be obtained from the Secretary R.I.B.A.

## THE USE OF THE TITLES "CHARTERED ARCHITECT" AND "REGISTERED ARCHITECT"

Now that the Registration Act is in force, the Council have been asked to give advice with regard to the best way to use the title "Registered Architect" by members of the R.I.B.A. who have been placed on the Register, and who already have the right to use the designation "Chartered Architect."

The Council recommend that members of the R.I.B.A. who have been registered should use the designation "Chartered and Registered Architect."

## ASSOCIATES AND THE FELLOWSHIP

Associates who are eligible and desirous of transferring to the Fellowship are reminded that if they wish to take advantage of the election to take place on 5 February 1934 they should send the necessary nomination forms to the Secretary R.I.B.A. not later than Saturday, 9 December 1933.

## LICENTIATES AND THE FELLOWSHIP

The attention of Licentiates is called to the provisions of Section IV, Clause 4 (b) and (c), of the Supplemental Charter of 1925. Licentiates who are eligible and desirous of transferring to the Fellowship can obtain full particulars on application to the Secretary R.I.B.A., stating the clause under which they propose to apply for nomination.

## NEW BUILDING MATERIALS AND PREPARATIONS

The Science Standing Committee wish to draw attention to the fact that information in the records of the Building Research

Station, Garston, Watford, is freely available to any member of the architectural profession, and suggest that architects would be well advised, when considering the use of new materials and preparations of which they have had no previous experience, to apply to the Director for any information he can impart regarding their properties and application.

## THE NATIONAL ASSOCIATION OF WATER USERS

Members are reminded that the National Association of Water Users, on which the R.I.B.A. is represented, exists for the purpose of protecting the interests of consumers.

Members who experience difficulties with water companies, etc., in connection with fittings are recommended to seek the advice of the Association. The address of the Association is 46 Cannon Street, London, E.C.4.

## CESSATION OF MEMBERSHIP

Under the provisions of Byelaw 21, the following have ceased to be members of the R.I.B.A.

As Fellow : Arthur Spence Atkinson.

As Licentiate : Raymond R. Hammond.

## MEMORIAL TO SIR MERVYN MACARTNEY

The Dean and Chapter of St. Paul's have given permission for a simple tablet to be erected in the Cathedral to the memory of Sir Mervyn Macartney.

Sir Mervyn Macartney was Surveyor to the fabric from 1906 to 1931. During his term of office, the great work of preserving the Cathedral was undertaken and on the completion of it in 1930 he received the honour of knighthood. Although his main preoccupation was with the Cathedral, in which he did much in addition to the preservation work, he was responsible for many fine domestic buildings and his contributions to the literature of his profession were considerable. He was one of the founders of the Art Workers' Guild, of which he was Master in 1900, and he was also part founder of the Arts and Crafts Society and the Wren Society, a past member of the R.I.B.A. Council and Board of Architectural Education, and Hon. Corresponding Member of the American Institute of Architects.

The proposal to erect a memorial to him in St. Paul's has been cordially approved by the Council of the Royal Institute of British Architects. It is felt that a number of his friends and admirers, in addition to members of the Institute, may wish to be associated with the honouring of his memory, and any such should communicate with the Secretary of the Institute at No. 9 Conduit Street. The tablet will be designed by Mr. Godfrey Allen, F.R.I.B.A., Sir Mervyn Macartney's successor at St. Paul's. Any money subscribed beyond the cost of executing the work will be handed to the Artists' General Benevolent Institution.

## Competitions

## BELFAST : NEW SANATORIUM BUILDINGS

The Belfast Education Committee are proposing to hold a competition for new Sanatorium buildings at Whiteabbey and Graymount and Mr. R. S. Wilshire [F.] has been appointed to act as Assessor. Conditions are not yet available.

## BEXHILL: PROPOSED ENTERTAINMENTS HALL

The Bexhill Town Council invite architects to submit, in

open competition, designs for a new entertainments Hall.

Assessor: Mr. T. S. Tait [F.].

Premiums: £150, £100 and £75.

The last day for receiving designs has now been extended to 29 December 1933.

## CARDIFF: LAY-OUT OF HOUSING ESTATE

Messrs. E. Turner and Sons, of Cardiff, invite architects to submit, in competition, designs for the lay-out of a housing estate at Pen-y-lan Hill, Cardiff.

Assessor: Mr. Percy Thomas, O.B.E. [F].  
 Premiums: £100, £50 and £25.  
 Last day for questions: 8 November 1933.  
 Last day for receiving designs: 2 December 1933.

#### COVENTRY: LIMITED COMPETITION FOR A NEW PUBLIC ELEMENTARY SCHOOL

The City of Coventry Local Education Authority invite architects practising and whose offices are situate within the City of Coventry on 1 November 1933, to submit, in competition, designs for a new Public Elementary School to be erected on a site in Hen Lane.

Assessor: Mr. A. C. Bunch [F].  
 Premiums: £100, £50 and £30.  
 Last day for questions: 18 November 1933.  
 Last day for receiving designs: 13 January 1934.

Conditions of the competition may be obtained on application to Mr. Frank H. Harrod, Director of Education, The Council House, Coventry.

#### SLOUGH: NEW COUNCIL OFFICES

The Slough Urban District Council have decided to hold an open competition in connection with the new Council Offices which are to be erected at Salt Hill. Premiums of £150, £100 and £50 will be offered and Mr. H. S. Goodhart-Rendel [F.] has been appointed by the President of the R.I.B.A. to act as Assessor. Conditions have not yet been drawn up.

#### STOKE NEWINGTON: MUNICIPAL BUILDINGS

The Council of the Metropolitan Borough of Stoke Newington have authorised the holding of a limited competition for Municipal Offices and extensions to the Library and Electricity Offices. Conditions have not yet been received.

#### SWINDON: PROPOSED TOWN HALL EXTENSION

The Town Council of Swindon propose to hold a competition for Extensions to the present Town Hall, and Mr. A. B. Knapp-Fisher [F.] has been appointed by the President of the R.I.B.A. to act as Assessor. Conditions have not yet been drawn up.

## Members' Column

#### PARTNERSHIP WANTED

YOUNG ARCHITECT seeks partnership. M.A., B.Arch., F.R.I.B.A., Jarvis Rome Scholar, University Hon. Scholar, 1st Class Certificate in Town Planning, Medallist in Structural Design, five years senior assistant with leading London firm, extensive general experience in London and Country on large office, bank, hospital and housing work; capable of designing and supervising work of any magnitude. Old St. Beghian.—Box No. 6113, c/o Secretary, R.I.B.A.

#### ROOMS IN HAMPSTEAD

ALAN E. MUNBY [F.] wishes to recommend Mrs. Ritch, 14 Kemplay Road, to students wanting a room in Hampstead. Kemplay Road is in old Hampstead, near all means of transit and the heath. Mrs. Ritch, who is known to him personally, is prepared to provide a furnished room with breakfast and attendance for 25s. a week, and no doubt more extensive service could be arranged.

#### OFFICES WANTED

FELLOW would like to hear immediately from any Member who wishes to dispose of offices, either wholly or in part within a radius of one mile of Charing Cross.—Box No. 1713, c/o Secretary, R.I.B.A.

#### NEW PRACTICE

Mr. A. E. SHERVEY, F.R.I.B.A., having relinquished his public position as Deputy Borough Architect of Bournemouth, is now practising privately at 18 Stafford Road, Bournemouth. Tel.: Bournemouth 3588, and will be glad to receive trade circulars.

#### FOR SALE

DAUGHTER of late Fellow R.I.B.A. desires to dispose of two theodolites and stands and other land surveying instruments.—Apply Box No. 9113, c/o Secretary, R.I.B.A.

#### CHANGE OF ADDRESS

Mr. C. J. FAWCETT MARTINDALE, F.R.I.B.A., has changed his office address in Carlisle to Cathedral Chambers, Castle Street, Carlisle.

#### A.B.S. INSURANCE DEPARTMENT HOUSE PURCHASE SCHEME.

(For property in Great Britain only.)

#### REVISED TERMS.

The A.B.S. Insurance Department is able, through the services of a leading Assurance Office, to assist an Architect or his Client in securing the capital for the purchase of a house on the following terms:—

#### AMOUNT OF LOAN.

75 per cent.

of the value of the property as certified by the Surveyor employed by the Office.

#### RATE OF INTEREST.

5 per cent. gross (which, at the present rate of income tax, represents 3¾ per cent. nett).

#### LEGAL COSTS AND SURVEY FEE,

also the amount of the first quarter's premium on the Endowment Assurance referred to below, are advanced in addition to the normal loan. If the loan is continued for more than fifteen years the *Survey and Legal Costs* will be refunded to the Borrower on repayment of the loan.

#### REPAYMENT.

By means of an Endowment Assurance which discharges the loan at the end of 15 or 20 years or at the earlier death of the Borrower.

#### SPECIAL CONCESSION TO ARCHITECTS.

In the case of houses in course of erection, it has been arranged that provided the Plan and Specification have been approved by the Surveyor acting for the Office, ONE-HALF of the amount of the loan agreed upon will be advanced on a certificate from the Office's Surveyor that the walls of the house are erected and the roof on and covered in to his satisfaction.

N.B.—Loans will not be undertaken under this scheme upon:

- (a) Property the value of which is not sufficient to warrant a loan of at least £500 or of which the value exceeds £2,500;
- (b) Property of the bungalow type;
- (c) Property not in the sole occupation of the Borrower.

If a quotation is required, kindly send details of your age next birthday, approximate value of house and its exact situation, to the Secretary, A.B.S. Insurance Department, 9 Conduit Street, London, W.1. Telephone: Mayfair 0434.

#### R.I.B.A. JOURNAL

DATES OF PUBLICATION.—1933.—9, 23 December. 1934.—13, 27 January; 10, 24 February; 10, 24 March; 14, 28 April; 19 May; 2, 23 June; 7, 21 July; 11 August; 8 September; 13 October.



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